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A LIBERAL EDUCATION FOR THE TEACHER OF SPEECH

MILDRED FREBURG BERRY
Rockford College

IN the April, 1946, issue of the QUARTERLY JOURNAL OF SPEECH I raised some questions about the kind of education which the teacher of speech receives. It was not my intention, however, to discredit specialization. The caveat was entered against *early* specialization at the expense of the liberal arts. Obviously, concentration and special preparation are necessary. The majority of our young men and women who enroll in colleges and universities have come with some vocational design. Special "pressure groups," however, have lobbied to enlarge and proliferate the fields of concentration without increasing the total number of credits required for a degree. Even so-called liberal courses—introductory courses—are molded into the pattern of specialization. Someone said recently that no large state university maintains a liberal course any longer. There are notable exceptions to this statement, but the criticism is in general a just one. The courses in the junior and senior colleges in letters and science are geared, not to those wishing a basic understanding, but to those planning to major in the subject. Consequently, the boundaries of a liberal education have shrunk until they now enclose only the spectre of a liberal education.

The teacher of speech needs, first and foremost, a liberal education, an education "which looks first of all to his life as a responsible human being and citizen."[1] The life of a teacher of speech is not spent in the splendid and lonely isolation of a classroom lecturer. His associations are face-to-face, immediate, primary. Perhaps more than any other teacher he has the opportunity to make lasting impressions upon the lives of his students. How shall we assure him of an education which will prepare him adequately for his professional duties and community responsibilities? There will be a good many persons who will reply, "We already have assured him of these opportunities in my university." An examination of the bulletins and registers of a number of universities and colleges from each section of the country does not bear out this statement. It is true that institutions are endeavoring to introduce liberal courses during the freshman and sophomore years, but a simple addition of the number of hours required for major and minor study in the examples listed below also makes clear that the student has little time in which to move beyond these introductory courses in any field except his major or minor. The summaries herewith pre-

[1] Report of the Harvard Committee, *General Education in A Free Society* (Cambridge, 1945), p. 51.

sented were chosen because they were most representative of the group.

Here are the requirements of University A whose speech staff has made notable contributions to our field:

Year 1: A traditional program prescribing courses in biology, a foreign language, English composition, speech.

Year 2: The following courses are required: Introduction to the Study of Education (3); A Survey of English Literature from the Beginnings to the Present (6) *or* Introduction to Drama, Fiction, and Poetry (6); Public Speaking, Argumentation and Debate (6); Introduction to Psychology, Educational Psychology (6); Radio Speaking *or* Speech Correction (3), Health and Physical Education (2 or 6), Teaching minor or Electives (6).[2]

Does Year 2 outline a liberal program for a sophomore? Is it possible that in a six-credit course one could receive an adequate understanding and appreciation of English literature "from the Beginnings to the Present"? Yet that course in English literature is the only one required of the major student in speech. But, you say, he may elect other courses in English. Certainly not in the sophomore year, for the list above preempts thirty-two hours of his time.

University B, likewise, is noted for its excellent teaching and reputation in speech. Its *Register* announces that it is the plan of the University to provide "a broad, liberal education as well as specific professional training." Does the student who elects a major in teacher training have any real chance of securing "a broad, liberal education"? The student must elect fifteen units in each of these groups during the first two years in the University:

Arts and Letters: a foreign language and 6 units of English composition.[3]

Natural sciences, mathematics: A year course in a laboratory science (9 units) and electives to make up 15 units.

Social Sciences: History of Western Civilization (12 units) and Social Science *or* Economics *or* Political Science *or* Philosophy *or* Psychology.

It is apparent that the student need elect only three hours in the first group beyond the stated courses in "second year reading" in a foreign language, and six units of English composition in order to meet the requirements of this division. He may graduate without having studied intensively or extensively any period of English literature. For a major in speech with emphasis upon teacher training, the student must pursue introductory and advanced courses in all the major branches of speech, viz., "public speaking, interpretation, speech re-education, and theater and drama." The courses which are, in the main, introductory to the branch include: Radio Speaking *or* Great Speakers and their Critics (3); Interpretation of Literature (3); The Theory of Stage Production (4); The Theory of Costume (2); The Technique of Costume *or* Technique of Stage Production (3); Elementary Make-Up (1); Argumentation (3); Principles of Phonetics (3); Speech Re-education (3); Principles of Directing (3); and Speech Correction (4). Total: 32 units. In addition he must earn 28 units in courses in Education and 20 units in a minor. A definite effort has been made to safeguard the liberal tradition by recommending that the student elect 45 units in biology, psychology, and the social sciences, but if he is to pursue advanced courses in each of the branches of speech it hardly seems possible that he will be able to follow this recommendation.

[2] Numbers refer to semester credits. One hundred twenty credits are required for an A.B. degree.

[3] Units refer to quarter hours. This is the only institution cited which is organized on the quarter plan.

The high degree of specialization within our field is apparent from this introductory statement by the Department of Speech in C University. It aims to prepare "especially qualified students to become teachers in one or more of the following sections of the field: (a) argumentation and debate, and the composition and delivery of public speeches; (b) reading, acting, and dramatic production; (c) disorders of speech and corrective methods; (d) the psychology and pedagogy of reading and speaking; (e) voice science and phonetics; (f) radio speaking. The courses are so arranged as to make possible systematic and progressive study during the sophomore, junior and senior years." In the minimum of 30 semester-hour credits for major study are included: Fundamentals of Speech (6), Argumentation and Debate (3), Voice Training (3), Elements of Expressive Action (2) *or* Correction of Speech Disorders (3), and Psychology of Speech (3). If the student elects 40 hours in his major (which seems imperative if he is to pursue advanced study in one or more of the many branches enumerated), another major of 24 hours (or two minors), 18 hours in Education (required for state certification), and a minimum of 39 hours in required introductory courses in English composition, science-mathematics-history, and foreign language, he will have 121 hours. For graduation 120 are required. Where will he find time to pursue his interest in music, or heredity and eugenics, or painting, or chemistry, or Shakespeare? Evidently some attempt is being made to expand the field of concentration beyond departmental lines and, in this way, offer a more liberal program through a new divisional major in Child Development which includes courses in speech correction.

Finally, the curriculum of D University: "All majors in this department are held for a knowledge of *Voice and Phonetics* and are required to demonstrate skill in performance which is evidence of aptitude for work in the field of speech. . . . Majors are required to complete satisfactorily one advanced year course at the senior level in public discussion, science of speech, or theatre and radio. Courses in tangent areas of psychology, physics, history, social studies, and literature and fine arts should be elected both to round out the cultural development of the student, and to deepen his insight into a professional field." Aside from "holding" to *Voice and Phonetics*, the reason for these goals seems clear. Is it possible to achieve them under the present plan? The student must elect eight semester hours in each division of a carefully planned core curriculum: literature, social science, natural science, history, and cultural studies. In addition, the student must show competence through examination in the basic skills: reading, writing, and speaking. "The great majority will be unable to meet this requirement at entrance and will be registered in 'Communication Skills'. . . ." A student may receive from three to twelve hours of credit toward graduation in this course. The usual practice would indicate that six hours of the student's time is preempted by this requirement. The requirement in foreign language "usually can be met by satisfactory completion of an eight-hour semester course on the college level." There is no specific departmental statement on the number of hours required for a major, but since the University places the maximum at 50 it is reasonable to assume that 40 hours must be saved for the major study. The certificate in Education requires 15 hours. There remain to him, then, 19 hours—and he still must fulfill the requirement

of a teaching minor! Will the student who has completed the core course have time during his junior and senior years to go beyond the introductory study to an advanced course *not* included in the specific requirements for a teaching major in speech?

If the implications of this brief survey are valid, isn't it imperative for some group to institute a campaign for a "new order" in education? Will the *Speech Association of America* endorse a five-year preparatory course for all teachers of speech? And, since speech now has many branches—a specialization within a specialized department—should not the final courses in Education and intensive specialization in one of the branches of speech be postponed until the fifth year? The benefits of such a plan are these:

(1) It will be possible for the student to elect basic courses in all the major divisions: humanities, social sciences, physical and biological sciences, the arts, and will permit him further to elect advanced courses in several divisions outside of his major and minor field. A more thorough understanding and appreciation of basic relationships and values should bring him to his field of concentration with greater purposiveness, enriched understanding a greater sense of mutuality, and a keener perception of the place of speech in the educational framework. All these values are incidental, I hold, to the development of a "common tongue" which may work toward a fundamental respect and appreciation for one's fellow men and mutual obligation of men.

(2) Since specialization may be delayed, both *introductory* and *advanced* courses might be taught as divisional, rather than departmental courses. Several colleges and universities have instituted a "core curriculum" which crosses departmental lines at many points. If the courses are properly taught, students would have a core of knowledge which should make it possible for them to have a common background and therefore a common understanding—a state exceedingly rare on any campus. Perhaps it is not pertinent to suggest that the courses be properly taught, but I remember with great distaste the lecturers in my undergraduate days who droned on to sections of 400-500 freshmen. In the main, it was wasted time. I was present but not voting. The lecture system is a vestigial reminder of another age. Sections in courses of the core curriculum should be sufficiently small to permit free discussion.

Might we agree that the student of speech should have a competent knowledge in the following areas:

Literature. (1) A study of literary masterpieces which would present a continuous picture of our cultural heritage in letters: ancient, medieval, renaissance, and modern. It should be clear that this is *not* a "survey" course. As far as I have been able to judge, students in survey courses view the subject only in a vacuum. (2) Additional courses in Homer, Shakespeare, continental literature, English poets of the 19th century, American literature, contemporary poetry, drama, novel.

Social Studies. (1) A study of the development of western civilization which may intermesh at many points with the introductory course in literature. Again, this is not a survey of ancient life or of modern Europe but a critical appraisal of the growth of western thought. (2) Additional courses—nonmajor courses—in American Democracy, Human Relations, and the History of Ideas will give further insight into the social forces now operative in our society.

Natural Sciences and Mathematics.

(1) A course in the biology of man which would command the teaching of several departments. (2) This course should be followed by an integrative study of the physical sciences. (3) Courses in mathematics, human anatomy, and physics would further the understanding of this great area of knowledge.

The Arts. "Performance courses" in music, painting, dance, and drama, with sequels in the history and aesthetic appreciation of these art forms.

Foreign Language. Ability to *speak and read* one foreign language. Perhaps it is too much to hope that the study of Greek also might be pursued by some students of speech.

Communication Skills. (1) Reading, writing, and speaking with the emphasis upon competence, not upon hours of credit. (2) Additional courses in the expressive arts involving language.

In no sense is this a definitive list. Undoubtedly there are courses which others would consider essential to a core of liberal knowledge; some that I have included may not be essential. The nonmajor courses should not be completed by the third year; in fact, advanced courses in some field should be taken as one begins the study of a subject in another liberal tradition. Major study, moreover, should rarely be restricted to a single department. In this survey, only two of ten departments of speech included courses outside of the department in the major sequence. The need for this change is most evident to me, at the moment, in the field of speech correction. A senior student, G. M., who was gifted in art, actually made greater use of her knowledge of that subject in teaching small children in a speech clinic than she did of her course in acoustics which was required for her major. Yet her courses in painting, design, and sculpture were not included, either in her major or minor sequence. I remember another student, A. J., now a professor of speech correction, whose courses in biochemistry might well have been accepted as a part of her field of concentration; they were not. In her mind the subject bore an integral relation to speech correction which a rigidly prescribed sequence did not recognize.

This discussion will seem marginal, not central, to an administration which believes that teaching is incidental to research and publication. There is little hope for a new perspective toward education in such an intellectual climate. These ideas will not be of consequence, likewise, to those educators who have applied Bedaux's "speed-up" system to education. They refuse to recognize that law, medicine, engineering, etc., have become increasingly worthy and attractive professions as they have lengthened the preparatory program. The challenge will be recognized, I hope, by those colleges which are genuinely interested in a cultural inheritance, the furtherance of the democratic ideal as an instrument for good, and in a rich vocational preparation which goes beyond simple techniques and skills.

THE ORATORY OF WILLIAM EDGAR BORAH

ALBERT E. WHITEHEAD
University of Idaho

WILLIAM EDGAR BORAH, Senator from Idaho from 1907 until his death in 1940, established a reputation as an effective orator and debater. In this paper I should like to consider (1) what some of Borah's critics thought of his speaking; (2) the possible effect of Borah's oratory on legislation; and (3) some of the sources of effectiveness in Borah's speaking.

I

Edward Angly, writing in the *New York Herald Tribune* for April 19, 1936, said:

> We will be obliged to appraise Borah's place in the history of this Republic by the effect of his words on public opinion and the consequent reflection of this opinion in the actions of statesmen. It is through oratory that Senator Borah has earned an enduring fame in the story of his country. His pattern must be fitted into any general account of either American history or world history which seeks to cover the first third of this century.

The opinion of Mr. Angly is corroborated by other evidence. The Reverend John Cavanaugh, former President of Notre Dame University, declared that Borah was the premier orator of the Senate: "He has every grace and endowment of the finished speaker. His rhetoric is superb and his voice and gesture perpetuate the best traditions. He is a comfortable man to watch, and he always has something interesting to say."[1] Mark Sullivan's opinion was that more than any other man in the Senate "Borah had the ability, the force of personality, and the vibrance of voice to command the attention of Senators, gallery, and public."[2] William Hard, political analyst, believed that when to Borah's perfection of style was added his deep moral conviction "he presented to the Senate an oratorical spectacle which has never been surpassed at any time in the history of the Republic."[3] Richard L. Strout, author and newspaperman, thought that no man so "completely demolished his target, that nobody brought to the Senate so much real magnificence when he had a congenial subject and had once struck the grand style."[4] Senator Medill McCormick declared that Borah was the most dangerous antagonist in the Senate. He held this position because he "reflected at length on big issues, refused to dissipate his powers, read history constantly, and when he stepped into a debate let trifles alone and picked out the central point and struck at it with strength, measurement, and speed."[5] Thomas R. Marshall, Vice-President for eight years, believed that Borah's oratory was comparable to that of Webster, Burke, or Cicero.[6] Senator Beveridge said that Borah's speeches perfectly satisfied his conception of the standard of taste and genuine eloquence.[7] A letter from William B. Lymer, Judge of the United States District Court, Territory of Hawaii, April 18, 1933, stated:

> A short time ago by sheer accident I became possessed of a copy of a book of public speeches in which is included your argument to the jury, years ago, in the Haywood trial. It deserves a place among the world's greatest forensic orations, equalling, in my opinion, anything given to us by Henry or Webster or the great English orators. I passed it on to the young assistants to the United States Attorney as a model of the attitude and argument of the prosecutor in cases of highest concern.

[1] *Washington*, (D.C.) *Times*, Jan. 30, 1921.
[2] *New York World*, June 10, 1932.
[3] *Washington*, (D.C.) *Herald*, Nov. 10, 1925.
[4] *Boston Transcript*, Oct. 5, 1928.
[5] *Borah Scrap Book* X, 35.
[6] *Washington*, (D.C.) *Post*, Oct. 7, 1927.
[7] *Borah Scrap Book*, XI, 61.

II

It is difficult to determine objectively what effect Borah's oratory had on the course of legislation. However, the reaction of the press and Borah's colleagues to his more important speeches tends to show that Borah did influence certain issues either by his advocacy or his opposition. As early as 1908 his influence in the Senate began to be felt. In his first important speech in the Senate on April 19, 1908, on the Negro riots at Brownsville, Texas, Borah was credited with changing the views of Senators. The Salt Lake City *Tribune*, April 20, 1908, observed:

> So thorough was his grasp of the subject resulting from weeks of careful study that Senators heretofore in doubt confessed they were satisfied after the speech that the President should be upheld.

On January 17, 1912, Borah made a speech that according to the *Portland Oregonian* News Bureau "actually changed votes." This address was on the Borah-Jones Three Year Homestead Bill. Whereas there had been opposition to the measure, when Borah called it up before the Senate it was passed without a dissenting vote. The Boise *Statesman* for March 28, 1912, said: "Passage of Homestead Bill makes Idaho say, 'Thanks to Borah.'"

The *New York Times*, for February 17, 1911, stated after Borah's speech on February 16 in favor of direct election of Senators that "the effect of Borah's great speech was immediately evident on both sides of the chamber. Senators of three political camps united in pressing about him and congratulating him on the masterly effort." The resolution came within four votes of passing when it came to a vote on February 28, 1911. Borah said he "was pleased with the progress the measure had made." On May 14, 1911, the measure passed the Senate by a vote of 64 to 24. As a testimonial to Borah's effort in securing its adoption, he received one of the four pens used in signing the amendment.

Charles Merz, writing in the *New Republic* for June 3, 1925, stated:

> There is no doubt that it was Borah's influence beyond that of any other member of the Senate which counted on the side of what small liberalism survived in war days. . . . His stand on war issues won him a wide and respectful audience of those who never did agree with him but found themselves impressed as time after time—in the matter of war aims, espionage laws, effects of profiteering—the logic of events went on to prove that Borah's judgment had been right.

It is reasonable to assume that Borah played as important a part as anyone in keeping the United States out of the League of Nations. Claude Bowers thought that Borah's speeches on the League were "among the few that champions of the League can read with patience. This is due to their manifest sincerity, the absence of scurrility, cant, of misrepresentation. The Senator from Idaho ranks easily as one of the half dozen men who rise to the dignity of statesmanship."[8]

After his first speech against the League on February 21, 1919, Borah received such an ovation that Senate business was suspended while he received congratulations from the Republicans and fifteen Democrats. Borah went to the public with the League issue in March, 1919. His series of speeches were widely applauded, and they made the Republicans realize that the League was a real political issue and that there was more public sentiment against the League than Republican leaders had thought. With Hiram Johnson, Borah again went to the people to counteract the influence of President Wilson's tour of the fall of 1919. Lodge called Borah's speech of November 19, 1919 against the League, "a great speech." Beveridge

[8] *Borah Scrap Book*, XII, 76.

said it was "clear, simple, convincing, and exalted." On this date, the ratification of the League was defeated by a vote of 49 to 35. The *Nation*, July 21, 1921, commented in this manner in regard to Borah's leadership in the League struggle:

> When the history of that remarkable struggle which seemed so hopeless at the beginning is written, it will show that for steady driving ahead, resoluteness of purpose, remarkable strategy, and absolute determination to succeed, the palm belongs to Senator Borah.

On the final defeat of the Bonus Bill in 1922, Mark Sullivan said:

> Final credit for defeating it should go to Borah because it was largely his aggressive energy that built up a following in the Senate from almost nothing and it was chiefly the outspoken courage of his speeches that crystallized enough feeling throughout the country to bring about the present result.[9]

With each address that Borah gave for the recognition of Russia, he felt that he had "reduced the opposition to some extent." When recognition was extended in 1933, Mr. Litvinoff wrote to Borah that "the present occasion is in large measure the result of your vision and persistent efforts."

The press acknowledged Borah's influence in the calling of the Washington Disarmament Conference in the fall of 1921. The Philadelphia *Public Ledger* termed it "an indisputable triumph for Senator Borah." The *Washington* (D. C.) *Post* said it was "a matter of remarkable leadership on the part of Senator Borah."

After Borah's address of December 18, 1925, against the World Court, the *Post* wrote:

> Though preceded by Senator Lenroot and Senator Walsh both of whom argued for the Court, Senator Borah dominated the day's proceedings and his speech was the outstanding feature.

In January, 1926, there was "a feeling that if debate on the World Court continued, Borah might have swung enough votes to defeat the resolution, but cloture was invoked."[10]

In 1935 when President Roosevelt asked the Senate to ratify the Court Protocols, it appeared that the Senate easily had enough votes to comply with the President's wish. Borah and Johnson spoke against the measure. Otherwise opposition was negligible. The court proposal was defeated by a vote of 52 to 36. Borah believed that few Senators changed their vote because of the deluge of telegrams that resulted from Father Coughlin's radio address against the court.

At the Republican convention in Kansas City in 1928, Borah's influence was such that the Kansas City *Star* commented:

> Senator Borah is the only one of them with a vivid, commanding personality that can lay a spell on delegates and make them listen whether they wish to or not.

After Borah's campaign for Hoover in 1928, Will Hayes, Chairman of the Republican National Committee, wrote to him: "I congratulate you upon the manifest influence of your speeches on public opinion."

Borah was a leader in opposing President Roosevelt's Supreme Court proposal of 1937. This measure was defeated by a vote of 42 to 40. James Truslow Adams, in addition to hundreds of other citizens, wrote to Borah:

> As an American citizen, I wish to express to you my very deep appreciation of the stand you have taken. In one of the great crises of history, as I believe the present to be, you have played an heroic part.

On January 7, 1938, Borah gave a speech in the Senate in opposition to the Wagner-VanNuys anti-lynching measure. The *Washington Post* of January 23, 1938, said:

> They say a speech never changes opinions and votes in Congress, but Borah's did. It

[9] *New York World*, Sept. 22, 1922.

[10] *New York Times*, January 12, 1926.

showed the southern Senators they had an issue and taught them how to use it.

The Chicago *Tribune* of January 8, 1938, wrote: "This speech was believed by many to have marked the turning of the tide against the Wagner-VanNuys Bill."

There is evidence that Borah exerted an influence in regard to Presidential appointments. When President Coolidge appointed Charles B. Warren Attorney General, Borah gave a speech in opposition that attracted national attention. Frederic Wile writing in the *New York Times* for March 27, 1925, said:

> Borah dominated when he was on his feet as if he had hypnotized the crowded galleries and floor. Borah bestrode the Senate on the last day of the Warren debate like a colossus of Rhodes. Of such stuff the flights of Webster, Clay, and Calhoun were made.

The Senate rejected the confirmation of Warren by a vote of 46 to 39. Again when President Hoover appointed Charles E. Hughes to the Chief Justiceship of the Supreme Court, Borah opposed his appointment. When Borah had concluded his address on February 11, 1930, the *Washington Post* for February 12 declared: "It was obvious that Hughes faced serious opposition. Senators who had pledged themselves to vote for Hughes joined the opposition."

At one time 35 Senators were against the Administration. Joe Robinson, abroad at the time, was asked to notify the southern Democrats to support Hughes. Twenty-six finally voted with Borah and 52 for the Administration.

Borah led the successful fight in the Senate against the confirmation of J. J. Parker for the Supreme Court. He spoke on April 28, 1930, and again on May 7, on which date the Senate by a vote of 41 to 39 refused to confirm his appointment. William Green of the American Federation of Labor wrote to Borah: "The logic, force, and the truth of your masterful addresses delivered in connection with the consideration of the appointment of Judge Parker proved to be unanswerable and irresistible."

All of Borah's persuasive powers were used to get President Hoover to appoint Cardozo to the Supreme Court. Paul Y. Anderson, newspaperman, wrote:

> For the finest and most popular act of his administration, President Hoover can thank Borah. It was Borah who virtually dragooned him into naming Justice Cardozo to the Supreme Court.[11]

III

Borah's speaking was influential for a number of reasons. In the first place, the art of debate was a conscious, studied, professional one with him. He studied the speeches of Burke, Pitt, Cicero, Demosthenes, Sheridan, Phillips, and Fox. He investigated the debating merits of the Americans who debated in the Constitutional Convention of 1787. He spent months of preparation on his more famous speeches, and he prepared his own talks. While he had an efficient office staff and sometimes assigned the task of finding certain pertinent information, he read everything on the question on his side as well as the opponents. Borah read foreign magazines, the speeches of foreign statesmen, and books dealing with international and national social, political, and economic questions.

Borah outlined his speeches in advance, and it is not likely that many of his beautiful periods were spontaneous. He had the natural gifts and talents of the orator, but in spite of his abilities he knew that cultivation of them was necessary. His mind was so well trained, so filled with facts, his memory so keen that frequently he outlined his speeches while riding his horse in Rock Creek park.

Few notes ever guided Borah in his delivery. He said if the speaker used a

[11] *Lewiston* (Idaho) *Tribune*, Sept. 18, 1932.

manuscript instead of thinking of his subject, he was trying to recall his manuscript. Again he remarked, "If you don't get any new thought while on your feet, you'd better sit down."[12] Borah felt that a manuscript gave him a sense of restriction and rigidity. When he did use notes, they were scrawled in large letters on big cards which he kept on his desk. He could glance at these notes quickly and inconspicuously. He was quick to respond to the audience and adjust himself to its mood. In one instance, he was invited to speak before a Republican audience in Utica, New York. His presence was objected to by means of a public letter written by those who did not approve his brand of Republicanism. The Utica *Daily Press* for March 30, 1927 wrote of Borah's speech:

> With an introduction made to order for a man so used to opposition as Borah is, he capitalized upon the situation created by the letter in yesterday's press, discarded the speech he had prepared and made another which everyone agreed could not have been improved. As an example of appealing argument, sarcasm so shrewd that it cut without giving pain, and an exposition of his own political creed with respect to public affairs, the address was a masterpiece.

Borah did not make a practice of the use of sarcasm. He admitted that it was a familiar and sometimes an honorable intellectual weapon. It was ordinarily used, however, in the defense of worn out institutions. He once said:

> That which the conscience can not well support the intellect will sometimes slavishly defend, and when it does, it generally indulges in taunt and sarcasm, because it is an easy method by which to 'get by' and it is generally quite pleasing to the speaker himself.[13]

The orator, in Borah's view, should work for integrity of thought. He should make no appeal to prejudice nor indulge in efforts to mislead. Insinuating self-congratulation should be shunned. Moderation should be sought for. The people should be spoken to in the language of reason, for this was a high compliment and true eloquence. Exaggeration, impugning, shrieking, and other "cheap and common arts" of public speaking were never necessary and an insult both to the intelligent of the audience and the speaker.

Another source of effectiveness in Borah's speaking lay in his personal appearance. His square head, his dark eyebrows almost meeting above his short nose and shading his penetrating eyes, his firm mouth and long upper lip, his strong chin with its well-defined cleft in the center, his thick hair parted in the middle and allowed to grow long at the back—these were all unmistakably Borah. His western habit of wearing his dark hair long did not produce the impression of eccentricity but added to the leonine aspect of his face. He was tall and rugged-looking. There was something formidable in his massive features which was lessened a great deal by his disarming smile. Ann Hard, writing in the *New York Herald Tribune* of November 14, 1926, gave this description of Borah in debate:

> I shall never forget him as he stood at his desk just by the aisle toward the rear of the Senate chamber during the debate on the resignation of Secretary Denby. The floor was filled, nearly every Senator in his place. The leather seats against the wall were occupied. The galleries were packed and the floors outside the galleries were filled with the waiting. Borah had the floor, but he was the steady target for the men about him on both sides of the aisle. As he stood there with the interrogators springing up to interrupt, he reminded me of an old engraving of my childhood which depicted a stag upon the edge of a moor making its last stand against a hunting pack.
>
> There he stands quietly, solidly, with a single, sidewise swinging motion of the right hand as his most frequent gesture. He has not quite the exquisite music of Jim Reed at his best, not quite the passionate drive of Hiram Johnson. But he has a certain majestic simplicity and clarity of expression which is unsurpassable.

[12] *Boise Statesman*, Nov. 15, 1928.
[13] *Borah Scrap Book*, IV, 38.

A third reason that Borah's speech was effective in influencing opinion was that he made his attacks on principles and abstractions and institutions. He rarely fought men and sought to avoid wounding them. To an extent this was part of his art of disputation. He knew that he might need the vote of a Senator who was his adversary on a particular day; but to a greater extent it was an expression of Borah's nature in the field of human relations. He disagreed in such a way that it left his opponent with the feeling that he understood and respected his position and that all Borah asked in return was an understanding and respect of his. Although he did more fighting than any other man in the Senate in behalf of a larger number of minority causes, there was no Senator who hated Borah or wanted to see him retired. In debate Borah was always a model of courtesy to his opponent. Borah did not seek to arouse passion nor to inculcate prejudice, but he did try to further understanding. His fairness, his intellectual integrity, and his moral courage were persuasive assets.

Borah was a firm believer in the power and the importance of the spoken word. In an address delivered on November 9, 1911, at Abraham Lincoln's birthplace, he said:

> So long as all sovereignty rests with the people, so long as the enactment of good laws and the enforcement of all law depend so largely upon the intelligence and conscience of the citizen, we cannot dispense with those who speak with wisdom and power to the multitude. Such are the men who keep alive that eternal vigilance which is the price of all we have. They are tribunes of the people. Without them the public conscience would become sluggish and the wisest measures sometimes fail. They arouse public interest. They organize public thought. They call forth and direct the invincible moral forces of an entire nation. There is no higher duty than that of arousing to moderate and sustained action the minds of those with whom all power rests. There can be no graver responsibility than that of directing the people in the use of the instrumentalities of government.
>
> Oratory has always been a factor in great movements. Spoken thought has been controlling in more than one crisis of human rights. There has seldom been a time when men were not to be moved to great deeds through the power of eloquence. It has been at times a most potent influence in the cause of liberty. If the time ever comes when it shall no longer have that influence, as many are fond to prophesy, it will be after selfishness and sensuality shall have imbruted or destroyed all the nobler faculties of the mind. The people have at different periods in their bewilderment and travail, when old beliefs were passing and old institutions crumbling, waited for some great leader, rich in human sympathy to speak with that uncommon power with which it is given few men to speak.[14]

It was on April 24, 1913 that the Senator from Mississippi, John Sharp Williams, delivered a sentiment which was shared then and continued to be shared by many of Borah's colleagues. Senator Williams said: "Every American who loves the cause of liberty and democracy and the free pursuit of happiness throughout the world, loves to listen to the voice of the Senator from Idaho whenever he talks in this chamber."[15]

[14] W. E. Borah, *American Problems* (1924), p. 32.

[15] *Boise Statesman*, April 25, 1913.

ADDENDA TO *COLERIDGE THE TALKER*

RICHARD W. ARMOUR
Scripps College
and
RAYMOND F. HOWES
Cornell University

TO collect in a single volume all the accessible descriptions of Samuel Taylor Coleridge as a conversationalist and to suggest, after a thorough study of this material and other pertinent records, a reinterpretation of his life and work was the twofold purpose of *Coleridge the Talker*, which we published in 1940. The book has elicited from reviewers certain comments which demand consideration.

In the body of the book we gathered descriptions by more than one hundred contemporaries. Nevertheless, omissions were inevitable, and several have been noted by critics. R. W. King, in the *Review of English Studies*,[1] has recalled a passage written by the poet John Clare; he and E. L. Griggs[2] have suggested the addition of several diary notes to the material we had assembled from the writings of Sir Henry Taylor;[3] and Clarence Gohdes, in *American Literature* for March, 1940, furnished a quotation from the biography of Richard Monckton Milnes. All three sources add valuable material to the record.

I

John Clare (1739-1864) was the peasant-poet of Northamptonshire who, with his *Poems Descriptive of Rural Life and Scenery*, once took the literary world by storm. Making his appearance at a time when there was lively interest in "inspired" writers of humble origin, he was welcomed in the fashionable drawing rooms of the day. At London dinners held by fellow contributors to the *London Magazine* he came to know Lamb, Hazlitt, and others of Coleridge's circle. Coleridge himself, whom Clare had already ranked among his favorite poets, was present at one of the gatherings which Clare attended in 1824. The following sketch from Clare's journal at this time is unfortunately fragmentary, the remainder of the page on which it was written having been torn off.

> There was Coleridge at one of the Parties. He was a man with a venerable white head, fluent of speech; not a 'silver-tongued Hamilton'; his words hung in their places at a quiet pace from a drawl, in good set marching order, so that you would suppose he had learnt what he intended to say before he came. It was a lecture, part of which . . .[4]

This is a picture of Coleridge at 52, firmly established as the foremost talker of his time and accustomed to his place as the central figure in a company of admirers. The term *lecture*, which Clare uses, describes numerous occasions but by no means all, since there is a mass of evidence to show that Coleridge's companions, even in his later years, often took active parts in the conversation and frequently determined its course.[5]

Clare's impression of the slow, continuous flow of his words supports the observations of other listeners.[6] The notion that Coleridge may have taken the trouble to memorize particular passages for a specific conversation must be construed, however, as a tribute to his capacious memory and his facility with

[1] Vol. XVII (January, 1941).
[2] Review in the *Boston Transcript*, Jan. 26, 1940.
[3] See R. W. Armour and R. F. Howes, *Coleridge the Talker* (Ithaca, 1940), pp. 354-356. This volume will hereafter be designated *CT*.
[4] J. W. and Anne Tibble, *John Clare* (London, 1932), p. 225.
[5] *CT*, p. 82ff.
[6] *Ibid.*, p. 90.

words rather than to diligence in special preparation.

The additional reports by Sir Henry Taylor, who is principally known as a competent member of the Colonial Office staff who wrote poetical dramas,[7] are fuller and more illuminating. He first met Coleridge soon after arriving in London as a young man in 1823, and continued to see him at intervals for many years.[8]

In his diary for September 25, 1823, Taylor quotes Wordsworth, in whose company he has just been:

> Wordsworth says Coleridge cannot be considered as wasted: for though he writes little, his thoughts come out to the world in one form or another. He talks as Wordsworth does himself, and they (his thoughts) are picked up and put into magazines and newspapers, as Wordsworth's own were continually.[9]

Another entry in Taylor's diary, February 26, 1824, reads:

> Certainly the most extraordinary evening I ever passed. Coleridge with his luminous face and white head, Irving's wild dark looks and wilder eyes, and the keen analytical visage of Basil Montagu. The poring and mining of Wordsworth, delving out of the depth of his intellect, is not half so wonderful as Coleridge was to-night, and the buoyancy of Southey is only more delightful.[10]

Again he notes:

> At Coleridge's again and with the same company, he was this evening less vehement than I have heard him, but no less extraordinary. His language was less intercepted by logical catches and more fanciful and romantic.[11]

Taylor told Lord Coleridge in later years:

> I used to pay evening visits to Highgate, taking with me one friend or another, John Mill, John Romilly, Thomas Carlyle, Hyde Villiers, passing a sleepless night with the sound of his voice in my ears.[12]

And he wrote Isabella Fenwick in 1829:

> I have been two or three times to see Coleridge this winter. His talk has been sometimes exceedingly curious, and sometimes very magnificent. I never knew such a scope of mind exhibited in any man, such largeness of views together with such subtilty of insight and a vivid imagination flashing through all.[13]

The first of these diary entries, which seems to have been made before the author and Coleridge had actually met, should be considered as an addition to the extant comments by Wordsworth, rather than as a report by Sir Henry Taylor himself. Most of Wordsworth's other remarks about Coleridge as a talker were likewise recorded by others, but the reports are surprisingly consistent. Although he never ceased to regret that Coleridge devoted so small a portion of his energy to the composition of poetry, Wordsworth recognized that the influence he exerted through conversation was widespread and profound.[14]

Certainly Coleridge made a deep impression on Taylor, as the other excerpts from his diary and letters show. The less enthusiastic reports of Carlyle, whom Taylor mentions as a companion, have long been known;[15] but Basil Montagu, John Romilly, and Hyde Villiers are among the hundreds of other listeners who, so far as we can ascertain, left no written accounts of what they heard.

The statement to Lord Coleridge concerning John Stuart Mill, confirming another statement in a letter to Southey,[16] seems to indicate, however, that Mill made more than one pilgrimage to the shrine of "the old man elo-

[7] For a brief biographical sketch, see *ibid.*, pp. 354-355.

[8] It will be remembered that the first diary entry here quoted which describes an actual meeting with Coleridge is dated Feb. 26, 1824. The comment quoted in *CT*, p. 355, refers to a meeting in September, 1831.

[9] Una Taylor, *Guests and Memories* (London, 1924), p. 55.

[10] *Ibid.*, p. 57.

[11] *Ibid.*, p. 57.

[12] *Ibid.*, p. 58.

[13] *Ibid.*, p. 61.

[14] See *ibid.*, pp. 378-380.

[15] See *ibid.*, pp. 110-121, for the most characteristic passages.

[16] Quoted, *ibid.*, p. 355.

quent." It is therefore not improbable that Coleridge's personal charm and eloquence in conversation stimulated Mill to study his critical and metaphysical works and helped to lay the foundation for his celebrated essay on Coleridge in *Dissertations and Discussions*.[17] Mill could hardlly have been thinking solely of Coleridge the writer when he asserted:

> The name of Coleridge is one of the few English names of our time which are likely to be oftener pronounced, and to become symbolical of more important things, in proportion as the inward workings of the age manifest themselves more and more in outward facts. Bentham excepted, no Englishman of recent date has left his impress so deeply in the opinions and mental tendencies of those among us who attempt to enlighten their practice by philosophical meditation. If it be true, as Lord Bacon affirms, that a knowledge of the speculative opinions of the men between twenty and thirty years of age is the great source of political prophecy, the existence of Coleridge will show itself by no slight or ambiguous traces in the coming history of our country; for no one has contributed more to shape the opinions of those among its younger men, who can be said to have opinions at all.[18]

Competent authorities who have now had the opportunity to study the evidence agree that in his own day Coleridge spread his ideas most effectively by word of mouth. Joseph T. Reilly, reviewing *Coleridge the Talker*, declares:

> On this point the testimony of contemporaries is overwhelming. In his 'teens he dazzled his schoolmate Lamb, at twenty-five, Hazlitt, and on through the years ending with his lengthy sojourn with the Gillmans at Highgate Hill he continued to cast his spell over virtually everyone (Carlyle and Harriet Martineau were exceptions) who came within the sound of his voice. What he gave to some listeners like Emerson was merely a spectacle but to many others he showed the way to high truths and fresh discoveries of the world of thought. For while William Maginn overstated his case when he declared that most of the critics of that day "lived exclusively by sucking Coleridge's brains," he spoke truly when he added: 'What Coleridge has spoken and suggested is now diffused throughout the literature of England and forms part and parcel of every mind worth containing it in the country." Coleridge had a seminal mind.[19]

Another comment on Coleridge's influence, by a noted student of Samuel Johnson, is of special interest because it compares the two great talkers. Frederick A. Pottle says of our book, "No other work will go so far to correct the general notion that the elderly Coleridge was not respected. It shows beyond doubt that Coleridge had a larger and more enthusiastic following than Johnson."[20]

It is an impressive tribute to Coleridge's power as a talker that many persons who met him only once found the occasion sufficiently memorable to warrant a written record. Richard Monckton Milnes, first Baron Houghton (1809-1885), was active in the politics of his day, a contributor to various journals, and a generous patron of younger writers. He wrote a life of Keats, secured a pension for Tennyson, and was among the first to recognize the talents of Swinburne. On the occasion of the unveiling of the bust of Coleridge in Westminster Abbey, May 7, 1885, Lord Houghton made a speech in which, according to his biographer, "he recalled the fact that when a student at Cambridge he had gone with Arhtur Hallam to call on Coleridge, who had received them as Goethe or as Socrates might have done." Milnes is quoted as saying, "In the course of conversation the poet asked us if either of us intended to go to America. He said, 'Go to America if you have the opportunity; I am known

[17] "Coleridge," first printed in the *London and Westminster Review* (March, 1840) and reprinted in *Dissertations and Discussions* (1882), II, 5-78.

[18] *Ibid.*, II, 5.

[19] *The Catholic World* (April, 1940).

[20] *The Saturday Review of Literature* (May 11, 1940). For similar statements, see reviews by Samuel C. Chew in the *Christian Science Monitor* (March 23, 1940) and T. M. Raysor in *Modern Language Notes* (June, 1941).

there. I am a poor poet in England, but I am a great philosopher in America.'"[21] Perhaps it was after the same visit that Arthur Hallam wrote of the

> . . . good old man
> Most eloquent, who spoke of things divine.
> Around him youth were gathered, who did scan
> His countenance so grand, and drank
> The sweet sad tears of wisdom.[22]

In his *Monographs*, published in 1873, forty years or more after the visit to Coleridge, Milnes contrasted French and English customs in conversation, to the advantage of the French, and continued:

> In listening the the philosophical monologues of Coleridge, the illustrated anecdotes and fanciful sallies of Sydney Smith, the rich outpourings of Lord Macaulay's infinite knowledge, or the picturesque and prophetic utterances of Mr. Carlyle, we have been conscious that we were rather enjoying a substitute for good conversation than additions to the common stock. The monopoly of attention which was required was, in most cases, willingly conceded; but even the wonderful intellectual exhibition did not make up for the deficiency in that sympathy between the speaker and the hearers which gives a relish to the very ordinary parlance and the very inferior wit, and which heightens tenfold the enjoyment of the communication of brighter and loftier ideas.[23]

This passage seems to be an echo of De Quincey rather than an account of first-hand experience.[24] Ironically enough, it also accuses Carlyle of the same fault he himself decried in Coleridge. There is now sufficient evidence, from those who knew Coleridge better and for much longer periods of time, to bring the comments of De Quincey, Carlyle, and their followers into proper focus. That Coleridge at his best had the flexibility and adaptability of a true conversationalist seems no longer a matter for dispute.

II

The justification which we advanced for including Coleridge's printed works in a discussion of his achievement as a talker has been succinctly summarized by R. W. King in the previously mentioned review:

> Speaking and writing, it is maintained, (one would have welcomed a fuller discussion of the psychology of this problem), are fundamentally different activities, and Coleridge had a gift for the former which lasted all his life, while his gift for the latter was always slight and uncertain, and virtually disappeared after *The Ancient Mariner*. Hence the chaotic disarray of his prose writings, the vain struggle to impose order on a mass of mere memoranda, the improvisatorial nature of all his poems save those composed under the influence of Wordsworth and his sister. Hence also the occasional brilliance of his lectures and the almost invariable charm of his conversational monologues.[25]

The need for further exposition of the differences between talking and writing was foreseen, and a supplementary article on this subject appeared in

[21] T. Wemyss Reid, *The Life, Letters, and Friendships of Richard Monckton Milnes* (London, 1890), II, 432.

[22] Quoted, *CT*, p. 441. Hallam's visit took place in 1830.

[23] R. M. Milnes, *Monographs* (London, 1873), pp. 214-216.

[24] For a passage which may have been the source of Milnes's ideas, see Thomas De Quincey, "Style," *Works* (Edinburgh, 1862) X, 183-185. Another pertinent passage from De Quincey is reprinted in *CT*, pp. 198-200, and is analyzed, *ibid.*, pp. 80-82. Aubrey de Vere, who seems never to have heard Coleridge at all, parroted the same idea. Una Taylor (*op. cit.*, pp. 56-57) quotes him as saying, "Southey and Landor flung their poetry adrift in oceans of prose. Coleridge talked his away in monologue." But she is quick to add, "It was a monologue men pilgrimaged to hear." See also De Vere's statement to Sir William Rowan Hamilton, quoted in *CT*, p. 454.

[25] *Loc. cit.* King's comment on our thesis follows: "There is, of course, some truth in all this. At the lowest estimate it is a more plausible as well as a more attractive explanation of Coleridge's failure to carry out all the promise of his youth than the merely moralistic judgments passed by many of his biographers. And yet, like all over-neat solutions, it will hardly absorb all the facts." His argument has to do with the degree of importance which should be attached to the effects on Coleridge of indulgence in opium and dependence on the Wordsworths—both topics too complex for discussion here, though highly interesting and challenging to further expressions of opinion.

this journal in April, 1940.[26] Much of the article was based on an essay by John Ruskin; but Ruskin is merely one of many who have enunciated distinctions between oral and written composition, and he is not alone in perceiving that much talk finds its way into print. Mark Twain, for example, analyzed one phase of the problem in a letter to Edward Bok:

> Spoken speech is one thing, written speech is quite another. Print is the proper vehicle for the latter, but it isn't for the former. The moment "talk" is put into print you recognize that it is not what it was when you heard it. . . . Color, play of feature, the varying modulations of voice, the laugh, the smile, the informing inflections, everything that . . . commended it to your affection, or at least to your tolerance, is gone. . . . When one writes for print, his methods are very different. He follows forms which have but little resemblance to conversation, but they make the reader understand what the writer is trying to convey.[27]

De Quincey would modify one of those sentences to read that when one writes for print his methods *should* be very different. For he had a clear conception not only of the differences between oral and written discourse but also of the influence of the one on the other. A series of brief quotations from his essay on "Style" will give the gist of his explanation.

He says flatly that "that is good rhetoric for the hustings which is bad for a book,"[28] and later speaks with the same assurance of *"the modes of style appropriate to popular eloquence being essentially different from those of written composition."*[29] His development of this topic anticipates Ruskin's:

> In the senate, and for the same reason in a newspaper, it is a virtue to reiterate your meaning: tautology becomes a merit: variations of the words, with a substantial identity of sense and dilution of the truth, is oftentimes a necessity. . . . It is the advantage of a book, that you can return to the past page if anything in the present depends upon it. But, return being impossible in the case of a spoken harangue where each sentence perishes as it is born, both the speaker and the hearer become aware of a mutual interest in a much looser style. . . . It is for the benefit of both, that the weightier propositions should be detained before the eye a good deal longer than the chastity of taste or the austerity of logic would tolerate in a book.[30]

Carrying the argument a step further, De Quincey asserts that "people who write rapidly everywhere write as they talk; it is impossible to do otherwise. Taking a pen into his hand, a man frames his periods exactly as he would do if addressing a companion."[31] Hence journalists, for instance, have a special stlyistic fault, from the point of view of book-writing:

> Every man who has had any experience in writing, knows how natural it is for hurry and fulness of matter to discharge itself by vast sentences, involving clause within clause, *ad infinitum;* how difficult it is, and how much a work of art, to break up this huge fasciculus or cycle and epicycle into a graceful succession of sentences, long intermingled with short, each modifying the other, and arising musically by links of spontaneous connexion. Now the plethoric form of period, this monster model of sentence, bloated with decomplex intercalations, and exactly repeating the form of syntax which distinguishes an act of Parliament, is the prevailing model in newspaper eloquence. Crude undigested masses of suggestion, furnishing rather raw material for composition and jottings for the memory, than any formal development of the ideas, describe the quality of writing which *must* prevail in journalism: not from defect of talents . . . but from the necessities of hurry and of instant compliance with an instant emergency, granting no possibility for revision or opening for amended thought.[32]

Under the fatal influence of popular oratory and journalism, he says, "the majority of the writers now carrying

[26] R. F. Howes, "The Talked and the Written," QUARTERLY JOURNAL OF SPEECH, XXVI, 229-235.

[27] Quoted by Edward Bok, *The Americanization of Edward Bok* (1921), pp. 205-206.

[28] *Loc. cit.*, p. 164.

[29] *Ibid.*, p. 166. Italics his.

[30] *Ibid.*, pp. 164-165.

[31] *Ibid.*, p. 185.

[32] *Ibid.*, p. 177.

forward the literature of the country" are lazily adopting the same style. "Whatever words tumble out under the blindest accidents of the moment, those are the words retained; whatever sweep is impressed by chance upon the motion of a period, that is the arrangement ratified."[33]

Perhaps De Quincey overstated his case quantitatively. He had numerous contemporaries who wrote with scrupulous care. But Coleridge, for the most part, was not one of them. His major faults in prose composition are precisely those described by his satellite.[34] Starting with the same premise, De Quincey verifies our analysis of Coleridge's faults as a writer in every respect, and assigns the same cause—talk finding its way into print without revision. He confirms our conviction, now shared by many scholars, that Coleridge the talker was the essential Coleridge, of whom Coleridge the writer of prose, Coleridge the poet, and Coleridge the lecturer were somewhat distorted reflections.

[33] *Ibid.*, pp. 167, 168.

[34] See *CT*, pp. 23-36.

DISCUSSION PROGRAMS AND TECHNIQUES IN THE ARMED FORCES

J. JEFFERY AUER
Oberlin College

ON the eve of the Revolutionary War, George Washington issued instructions "to impress upon the mind of every man, from the first to the lowest, the importance of the cause and what it is they are contending for."[1] This was the first attempt in American military history at morale education, or what the Army and the Navy now call "orientation."[2]

Since the use of discussion in the armed forces has been almost entirely within the framework of the orientation program, its general character should first be explained.

In civilian life it is more or less taken for granted that widespread ignorance about national affairs is a chronic condition. Such a condition is not automatically cured by putting men into uniform. The poorly informed citizen and his cousin, the indifferent citizen, is always a menace to national safety; when he becomes a citizen soldier or a citizen sailor his morale and his attitude toward the war of which he is a part become factors in strategic planning.

Thus the history of orientation began in this war with the discovery that tens of thousands of young men entering the services were spiritually and intellectually unprepared to take part in a war against aggression. They found themselves in training without the slightest knowledge of what had upset the world or of their part in putting it right once more. New and impressive weapons were thrust into their hands, but it was soon realized, as General Jacob L. Devers put it, that "A soldier who lacks the will to win is almost useless, even though he bears the finest weapons."[3] The aim of the orientation program was to help the

[1] *The Writings of George Washington*, ed. W. C. Ford (1889-93), III, 211.

[2] The writer is indebted to Capt. Russell B. Babcock, AUS, Orientation Branch, War Department, for assistance in preparing this article; he bears no responsibility, however, for any statements of fact or opinion.

[3] "Soldiers' Minds," *Information and Education Digest*, War Department, September, 1945, p. 1.

soldier and sailor establish that will. In the Navy, for example, orientation was built around this six-question formula:

(1) How did we get into this war?
(2) Who are our allies?
(3) Who are our enemies?
(4) What is the Navy's job and my part in it?
(5) What is the latest war news?
(6) What are we fighting for?[4]

Orientation in this war was an extension of previous attempts at morale education. In the Revolutionary War orientation consisted largely of formal talks by officers and frequent readings of the Declaration of Independence. In the Civil War such talks were supplemented by the distribution of pamphlets and tracts.[5] In World War I the use of posters and incentive displays was a new feature. In this war each of these media has been employed along with extensive use of films and broadcasts.

Like many other aspects of wartime training, orientation had to be developed almost overnight; speed and simplicity were prime considerations. At first, therefore, orientation was handled almost entirely through formal lectures, often given by civilians to men in basic or boot training. The next step was the development of orientation films, especially the "Why We Fight" series. When orientation was extended to troops in combat areas and to men at sea, however, it became apparent that lectures, films, map displays and pamphlets, all had a common weakness. They offered men no opportunity to take an active part in the program and seldom encouraged them even to be "participating though silent listeners." They overlooked the civilian climate of free speech in which Americans have been raised. We like to talk; we are even willing to listen; but we also want a chance to talk back and voice our own opinions. And when an American puts on a uniform he doesn't lose this desire to talk over his problems and those of his nation. He may be a sailor but he is a citizen sailor.

The obvious way to meet this deficiency of the early orientation program was the adoption of the discussion method. By its use, especially in informal group discussion, the spirit of cracker barrel democracy could be recreated within the confines of military life.

This was a lesson the British had learned early in the war. After the dark days at Tobruk and when England stood alone against the Nazis, morale in the British Army was at low ebb. The War Office suddenly realized what Napoleon meant when he said, long ago, "All war is mental." He meant that every man in uniform must know what he is fighting for and know that it is better than what the enemy is fighing for. Upon this premise the British, in August, 1941, built their program of orientation. From the outset its core was an informal discussion held during duty hours at the platoon level.[6]

The British orientation program was a model for our own. Army orientation periods, built largely around discussion, were made compulsory not only in basic training centers but for troops in the field; one hour a week of duty time was set aside for discussion of military and current affairs; off-duty meetings were made optional. In the Navy the orientation program, including disscussions, was made compulsory at recruit training stations, in re-training commands and dis-

[4] *Educational Services Manual*, Bureau of Naval Personnel (Washington, 1945), p. 3.

[5] See P. S. Foner, *Morale Education in the American Army* (1944) for a brief historical review through the Civil War.

[6] *The ABCA Handbook*, The War Office Army Bureau of Current Affairs (London, 1943) pp. 5-8; *Education in the British Army*, British Information Services (1944), pp. 23-30.

ciplinary barracks. Elsewhere in the Navy the program was generally on a voluntary basis. This was also the pattern in the Coast Guard and the Marine Corps.

In setting up a discussion program in the armed forces four basic questions had to be answered:

(1) What types of discussion would best serve the purpose of the program?

(2) What topics would be most appropriate?

(3) What kind of leadership could be provided?

(4) What kind of material could be furnished to the discussion leader?

I

The types of discussion. These ran the whole range from informal group discussion to debates. In some units of the Army the weekly meetings were organized on the company level; in others they were broken down into even smaller units of 30-40 men. This circumstance provided a perfect situation for informal group discussion, and this technique has been the basis of the Army program. In the Navy, where the program is compulsory at recruit training stations, it is almost carried on at the company level; this means groups of approximately 150 men. Informal discussion has been impossible under these circumstances and the lecture is most commonly employed. At many advanced bases the Navy program utilizes the panel discussion and, more frequently, the symposium; at Camp Lee the Army has developed an effective forum program built on the Town Meeting of the Air pattern. In general, the type of discussion selected for any group has depended first of all upon its size.

Other factors also operated. A significant factor was the degree of real leadership necessary for various types of discussion. Under the limitations of time and the pressure of circumstances the simplest rather than the best technique was often adopted. For this reason, many orientation officers undoubtedly over emphasized formal talks. Again, informal group discussion is more successful when members of the group are well informed on the subject discussed, but in many forward areas sources of information were not available. Informal discussions were therefore less profitable and the talk again seemed the most efficient method. In all services, however, the informal group discussion has received the greatest official encouragement, and in the long run it has probably been the most successful technique.

It is also important to note that whenever panels, symposium, debates, or lectures are arranged, a forum period is part of the meeting. It fits the American pattern of talking, listening, and talking back. Whenever men in the armed forces have been given an opportunity to express themselves, whether Army or Navy, officer or enlisted, it has been evident that an opportunity to ask questions and express their own opinions is, in their minds, a valuable and necessary part of any discussion program. Both Army and Navy opinion surveys have shown, for example, that when the choice lies between a talk only on the one hand, and a talk (or panel, symposium or debate) followed by a forum period, on the other, about four out of five men holding opinions prefer the latter.

The result of this emphasis upon discussion and forum periods has been a profitable orientation program. One commanding officer of a large naval training station summed up results in this way:

> It has been learned by experience that participation of the men through questions and answers in group discussion is important, in fact necessary to get ideas across. For example, [we]

have for some time been concentrating on details of the San Francisco Charter. As a result of discussion . . . [these men] have unquestionably a broader knowledge of this international measure than the average man on the street.

II

The topics. Discussion topics have not usually been matters for local determination. Broad subject areas, at least, have always been mapped out by higher commands in all services, and while originality in the field has not been discouraged, most of the specific topics discussed have tended to fall within these areas. During the period of hostilities, of course, the general background and current progress of the war almost always provided the framework for the topic selected and this coincided with the chief interests of the men. As the war neared its end, and more particularly in the post-hostilities period, there has been greater concern with topics which relate to the individual serviceman's future when he returns to civilian life. Today millions of men are interested in discussion of postwar jobs, education, families, homes and peace, and in both the Army and the Navy appropriate changes in emphasis have been made. But the Army, particularly, must also keep in mind occupation troops, and topics such as "The Army's Job Now" and "Our Soldiers and the Germans" have recently been discussed.

It should be noted that there has not always been unanimity of opinion on the matters of types of discussion employed and topics discussed. At the start of this war there were many in both services who questioned the wisdom of creating a discussion situation in which anyone present, officer or enlisted man, could sound off. There were also many who believed that controversial topics should be avoided. One Navy Captain typified both of these sentiments. After observing that the orientation films and formal lectures at his activity were making a real contribution to morale, he made this plea in a letter to his senior:

> For goodness sakes, stand your ground and head off the introduction of any ideas of free discussion. With the wide divergence of views in this country on social, economic, religious and political questions, there could result nothing but dissension at a time when our main purpose should be to rivet thoughts and endeavors of all groups to the unified task of winning the war. The unity of purpose in a military organization could not be benefited by giving scope to sea lawyers.

Expressed in September, 1943, this was not an entirely unjustified point of view. Free and open discussion in the armed forces was an experiment which, if it failed, might destroy much of the team spirit to which men had been trained. It was understandable that some commanding officers preferred not to take the chance. Throughout the war, as a matter of fact, sympathy was never developed in some local commands with either the discussion method or the orientation program.

Experience with discussion, however, soon led to the conviction in most commands that it was healthy to encourage men to share their own opinions even on the most controversial topics. In a military organization, where men must sleep, eat, and work "by the numbers," the chance to square off and express their opinions gives them a feeling that they count as individuals. Exchanging ideas and information with their shipmates gives them a greater sense of belonging to a team, and the give-and-take air of a discussion meeting stimulates a healthy mental alertness. These are the considered conclusions of most of those in the top commands of the armed forces.

III

The leaders. Securing and training effective leaders for discussion in the

armed forces has always been a major problem. In the Army school for Information and Education Officers and the Navy school for Educational Services Officers some training in discussion leadership has been offered. Its effectiveness has been limited, however, by the vast number of other matters that had to be covered, and by the fact that men could not be selected for these schools solely on the basis of their potential effectiveness as discussion leaders.

While these training schools for special officers sent to forward areas a nucleus of men with some knowledge of discussion technique, an even larger number of men were assigned to their jobs "on the spot." In part, at least, this was compensated for by establishing short-course schools in the field. In the Army, for example, two-day training courses were set up in the European Theater and men were sent to them to study procedures for organizing and leading discussions.

The next best thing to receiving instruction and actual experience in discussion leadership is reading about it. In both services, therefore, special manuals were written for this purpose.[7]

Other Army and Navy publications have also included special articles on discussion techniques. All together these materials have had considerable influence, especially for men who could not be given special leadership training.

Another method of meeting the leadership problem has been the pre-discussion briefing. At the Bainbridge Navy Recruiting Training Center, for example, the orientation officer meets once a week with about fifty other officers and chief petty officers who lead discussions in their own units. There these men are briefed on the topic to be discussed, and given background information and practical suggestions for leading the discussion. Their questions are answered and their experience in previous meetings evaluated. Briefing is also a standard Army technique. At the base in Newfoundland, for example, a weekly meeting of all discussion leaders is held in the form of an actual discussion on the topic for that week; officers and enlisted men in the group take turns leading the discussion in successive weeks.

Even special training, handbooks, and briefing were not enough for the man who was suspicious of the discussion method, who had little experience with it, or who possessed little ingenuity for developing it. Moreover, because of hurried assignments and the general military policy of rotation of assignment, some men assigned to duty as orientation officers and discussion leaders had less than perfect backgrounds for their jobs. This meant that for leaders of discussions there was often little more to rely upon than the advice of John Paul Jones: "Do the best you can with what you have at hand."

IV

Discussion materials. With discussion leaders at all levels of ingenuity, interest, experience and effectiveness, the major problem encountered was that of developing materials to guide leaders in discussion of particular topics. The discussion handbooks were extremely helpful in providing a general background on discussion leadership, but in the final analysis the problem came down to this: Suppose Lieutenant Gish wants, or is told, to hold a discussion on the significance of the atomic bomb. How will he know what type of discussion to use? Where can he get suggestions for phras-

[7] *Now Hear This: Handbook for Discussion Leaders*, Bureau of Naval Personnel (Washington, 1945); *Guide for Discussion Leaders*, War Department (Washington, 1944); *GI Radio Roundtable*, War Department (Washington, 1944).

ing and outlining the subject? What sources will give him reliable information, preferably organized for use in actual discussion? What special aids and techniques will be helpful in discussion of this specific topic? Lieutenant Gish doesn't have any too much time at his disposal; he needs more than broad hints. His problem is not one concerning discussion in the abstract, but one of leading a particular discussion on the significance of the atomic bomb with a specific group.

The initial approach to meeting the problems of Lieutenant Gish was to prepare pamphlets of basic and background information on specific questions, organized topically so that a discussion outline might suggest itself to the reader, and to couple this material with a section of the pamphlet devoted to suggestions for leading a discussion on that topic. All of the services attempted to provide such materials in one form or another for use in off-duty discussions; other material was developed specifically for the compulsory, duty-time discussions. Undoubtedly the most widely used were the publications in the *GI Roundtable* series. Each of these pamphlets presents Lieutenant Gish with the most authoritative short treatment of the topic available and a special section addressed directly to him and taking up his questions as a discussion leader.

Because of their nature, the *GI Roundtable* pamphlets can not keep very close to the headlines, though the one entitled "What Shall Be Done With Japan After Victory?" was fortuitously distributed during the second week of August, 1945. In general, the topics treated in this series fall into three broad categories:

(1) Subjects of international importance, such as "How Shall Lend-Lease Accounts Be Settled?" and "What Future For the Islands of the Pacific?"

(2) Questions of national interest, such as "What Shall We Do With Our Merchant Fleet?" and "Is Your Health the Nation's Business?".

(3) Matters of personal significance, such as "Do You Want Your Wife to Work After the War?" and "Shall I Go Back to School?"[8]

Armed with the *GI Roundtable*, many discussion leaders in the armed forces have been equipped to do a creditable job, but there have been many for whom such material was still not enough. During a war, time is a precious commodity and many men simply did not have enough time to develop their own working outlines from pamphlet material, no matter how carefully it had been prepared. There were others who found difficulty in putting the material into a spoken style. And there were those who were so inexperienced with discussion that they desperately needed more detailed, complete, and definitely functional material.

Out of this need grew the weekly publication *Army Talk*. This publication is unique, not only in the history of the armed forces but in all the development of the techniques of discussion. There have been those who have suggested that it represents a new literary form, a discussion guide developed into a working script. Certainly it represents the most ambitious attempt ever made on a mass scale to provide discussion leaders with a complete briefing for the job they have to do. It is a technique which might be investigated by many civilian organizations sponsoring discussions programs.

Army Talk runs to eight printed pages. It begins with a statement of the topic and suggests ideas for a poster to publicize the meeting. It also includes an introductory note to the leader, tell

[8] Most of the pamphlets in this series are for sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.

ing him the significance of the topic and any special preparation he should make for a discussion of it. The main body of the document is a double-width column containing a script for an introductory talk; in a parallel single column is an outline made up of lead sentences for the leader who wishes to develop his own talk. Important factual material in the script is documented and additional material is often summarized in an appendix. The publication also suggests visual aids and blackboard illustrations to point up the topic. The script of the talk is frequently broken by "stop signs" which suggest questions to be used in developing group discussion at those points.

Army Talk is still in the process of development. New formats are tried out to fit particular topics. A discussion of "Our Soldiers and the Germans," for example, will turn largely upon individual attitudes and it can be assumed that troops in the field will already have adequate factual information. The discussion guide for this topic, therefore, and a similar one on "Our Soldiers and the French," was developed without supplying a script for a talk by the leader. Instead he was provided only a series of questions to be thrown out to the group in an anticipated discussion sequence, the necessary transitions, and some factual notes for his own information, designed in part to provide him with a predigested version of the answers he was likely to get.

No one of the techniques so far tried is completely satisfactory, but they are all developed in an attempt to meet the peculiar problems encountered in the armed forces and to make as foolproof as possible, in advance, a method which usually depends for its effectiveness upon spontaneity and on-the-spot adaptation.

Administratively, *Army Talk* is handled in the orientation branch of the War Department and the writers are Army officers with previous experience in discussion leadership and in writing. In addition to clearing the usual official channels before publication, each issue is carefully developed, overseen, and edited by a committee made up of Army, Navy, and Marine Corps officers.

The topics are selected well in advance, and a brief capsule summary is approved by the highest echelons of command. Then the editorial committee holds its first meeting with the writer assigned to do the piece. Several members will usually have submitted rough outlines in advance, and working from these, the first conference equips the writer with a master outline of the material to be covered. With this to guide him he prepares a first draft of the script. This is read by the members of the editorial committee in advance of a second meeting. There the draft is gone over, primarily with an eye to its larger aspects—how well it follows the original outline, what parts need expansion, which ones are overemphasized, and what points have been overlooked. From this meeting the writer goes off to prepare a second draft. This, too, is gone over by the editorial committee who attend to finer points of style, phrasing, and so on. Then a third, and usually final, draft is written. The specific suggestions to the leader for conducting his discussion are always added by those who have had considerable experience in leading discussions in the armed forces. Sometimes they are written only after a draft of the script has been tried in actual discussion with a group of servicemen at a station near Washington. Illustrations are added to the copy, and after it receives official approval the piece is ready to go to press.

This often seems a rather arduous sys-

tem of preparation, but whenever the editorial committee tends to relax it recalls that 300,000 copies are printed for the use of Army, Navy, and Marine Corps discussion leaders in continental stations, the European Theatre, and the Pacific. That is a sobering reflection, and the next script submitted is apt to get an even more careful scrutiny.

The results obtained from the use of *Army Talk* are about what might be expected. Those men who are first-rate discussion leaders tend to ignore the suggested talk; instead they use the outline of lead sentences accompanying the script and develop their own talk, adding to the material the results of their own investigations and adapting the whole to their particular group. At the other extreme is the leader who can do no better than stand up and read, or recite from memory, what is written out for him. Such leadership is unfortunate; but there is ample evidence that many leaders who begin at that level eventually develop confidence and skill that enable them to get away from the script and to work out their own salvation. The use of the "stop signs," mentioned previously, are specifically designed to help leaders develop this skill. They break up the leader's talk, tell him where discussion will be most profitable, how to get it going, and help him overcome the tendency to talk too long and too much.

The topics covered by *Army Talk* include everything from international organization to reconversion, from European politics to postwar employment. Some idea of their range may be gained from this list of topics representing a typical month: The Army in a Democracy; Can the Germans Learn Peace?; One World or None; Where Will the Good Jobs Be?; The Veteran as a Constructive Citizen.

V

These four major problems encountered in setting up programs of discussion in the armed forces were not unlike those which are found in civilian situations. On the whole, too, the techniques employed in the armed forces were similar to those already tested in civilian discussion groups; variations were largely matters of degree, extensions of standard techniques designed for a mass program blanketing more than ten million men into weekly discussion meetings. Many difficulties encountered in establishing discussion programs in the armed forces were similar to those met with in civilian situations. Few men exposed to the orientation program had ever had previous experience with discussion in civilian life; some tried to "hog the show" and dominate the meetings; others were reluctant to speak up. These and other common difficulties inherent in the discussion method presented a continuing problem to discussion leaders.

The success of discussion in the armed forces presents a distinct challenge to everyone who is concerned about lifting the level of personal interest in public affairs. Millions of men are returning from the armed forces where most of them have experienced for the first time an opportunity to talk over in the organized group their common problems with their fellow citizens. They have had more information upon which to base their conclusions; they have developed and improved their attitudes and opinions. Their experience represents a national asset. Farsighted leadership should capitalize upon it in the years to come, using it as foundation for building community forums, holding town meetings, and making America's cracker barrel democracy work better with the intelligent cooperation of every citizen.

PUBLIC DISCUSSION IN JAPAN—INDEX TO DEMOCRACY

CHARLES W. LOMAS
University of Michigan

SINCE the occupation of Japan, official releases from General MacArthur's headquarters have stressed progressive steps toward the democratization of the nation. No doubt much has been done, although limitations and restrictions placed upon the American press have made it difficult to get adequate information about what is really happening in Japan. Certainly the abolition of the power of the Japanese government to control the domestic press, the releasing of political prisoners, the encouragement of political action by long suppressed groups, and the abolition of state Shinto, have all been steps in the right direction. The most blatant of the Japanese imperialists, moreover, are awaiting trial as war criminals and the power and prestige of the militarists is apparently lower than it has ever been in Japanese history. And the Imperial Rescript disavowing the divinity of the Imperial line was a major achievement in the struggle for democracy.

Impartial observers, however, have been reporting from Japan that new political parties are not showing the strength that might be expected in a country which has undergone the thorough social and political upheaval outlined in the MacArthur directives. Japanese political leaders appear to be of three types: political novices like Japanese Christian social worker Kagawa; senile leaders called from retirement like Premier Shidehara; and able politicians like Yasuokanemitsu, who played along with the militarists during the war, but have now rediscovered the virtues of "democracy." With the exception of the Communists, who have a few leaders trained by the Yenan Chinese faction, the programs advocated by all factions appear to be mild reform without fundamental reexamination of the Japanese system.

Healthy public discussion in any country is one of the best indices of democratic sentiment. Such discussion emerges where there is freedom of speech and the press, or where individuals have sufficient personal power to make themselves felt against the weight of repression or the prevailing public opinion, or perhaps against social taboos like the one against discussion of the status of the Emperor in Japan. The long history of terrorism and repression and the ever-powerful weight of tradition, always stronger in the Orient than in the West, have made the emergence of democratic leaders difficult in the Japan of today. There is no tradition of free public discussion, and there are few leaders of sufficient stature to make a new tradition.

An examination of the status of public speaking and discussion in Japan in wartime will serve as one more example of the perversion of democratic processes to serve the ends of a dictatorship.[1]

I

Since the militarist coup d'etat in the thirties there has been little pretense of democracy in Japan, and no practice of it. The Imperial Rule Assistance Asso-

[1] Quotations used here from Japanese sources are from the files of the Office of War Information in San Francisco. A similar file is available in the office of the Foreign Broadcast Intelligence Service, official listening agency for the United States Government whose transcriptions of Japanese broadcasts and news transmissions were made available to OWI and other government agencies, as well as to American newspapers. These files are a fruitful source of information to students of propaganda and public speaking.

ciation with its political arm, the IRA Political Society, and their successor, the Dai Nippon Political Association, were simply the expression in politics of the rule of the militarists. All political life was channeled through them. There was no discussion of policy; like all totalitarian movements, these organizations were designed to enforce the party line rather than to reflect the will of the people. General Jiro Minami, president of the Dai Nippon Political Association, ballyhooed by Japanese propagandists as the people's choice for political leadership when the new party was formed, was an unsavory militarist generally credited with major responsibility for the Mukden incident which provoked Japan's invasion of Manchuria in 1931. General Noboyuke Abe, once president of the IRA Political Society, was recently arrested by order of General MacArthur as a war criminal for his part in the invasion of Manchuria and China.

Japan's three wartime cabinets were headed by military men, with other militarists holding prominent posts in addition to the war and navy portfolios. Nor did military leadership end with the war. Prince Higashi-Kuni, head of the surrender cabinet, although played up as an antimilitarist Imperial prince, is the Japanese general who was reported to have threatened American airmen with execution after the Doolittle raid.

As long as the militarists held power, public speaking was held in Japan, as in dictatorships since time began, to the simple functions of exhortation. Any pretense of discussion was strictly camouflage. Four kinds of speaking were reported during the war by the government controlled Domei News Agency: (1) Pure exhortation before public rallies, usually on the theme "Crush Anglo-America"; (2) speeches before groups like the Japan-Germany-Italy Friendship Society or the New Asia Movement (3) speeches on public policy by Japanese officials over the radio or before the Diet; (4) interpellations of ministers in the Diet with their answers.

With speaking of the first two classes we need not here be much concerned. In the abbreviated form reported by the Domei News Agency or the Japanese radio, they consisted almost entirely of cliches and stereotypes developed over the last ten years—the typical degenerate public speaking of a dictatorship. A few terms which one finds scattered through such speeches will give their flavor: co-prosperity sphere; mutual respect among nations; Anglo-American imperialism; self-preservation and the stabilization of Asia; preservation of the national polity; the Yamato spirit;[2] Japanese spirit will win over enemy material superiority; the spirit of the special attack corps (suicide units) motivates the entire nation; freedom for Asia from western aggression; war mongers Churchill and Roosevelt.

The Diet speeches and interpellations, however, are more interesting and significant. Here an effort was made to maintain a pretense of democratic forms and pseudo-opposition. The speeches were usually long, with the premier, the war and navy ministers, and sometimes the foreign and finance ministers reporting on the state of the nation. In succeeding days, the ministers would appear before plenary sessions of the entire Diet or before large committees to answer questions of interpellators.

The interpellators, however, in spite of efforts by the controlled press and radio to make them appear the representatives of the people, were merely the mouthpieces of the totalitarian political party, of which the ministers were also representative, although they were not

[2] Yamato is the name of the area in which the Japanese political state originated.

necessarily members of the party. This Edgar Bergen technique resulted in one of the most remarkable travesties on the discussion process ever recorded.

II

Typical of these occasions was the Diet session of January 21, 1945. On this occasion speeches were given by Premier Quniaki Koiso, Foreign Minister Mamoru Shigemitsu, and Finance Minister Ishiwata. Koiso warned the Diet that the war situation in Asia was critical (at this time the loss of Luzon was already assured). He declared that the enemy was advancing in great strength, but that "special attack" units were constantly weakening him; in China the power of the enemy to make war was virtually destroyed; the outcome of the war was dependent on the nation's mobilizing its total manpower and resources to meet the enemy's material strength, a course which the government was already taking; Japan, with the nations of Greater East Asia and their partners in the Axis, would destroy the enemy's dream of world domination.

Shigemitsu pegged his speech to the theme that the enemy was seeking to destroy Germany and Japan in order to dominate small nations, a course already being pursued in Europe, where Italy and the Balkans have learned the falsity of the Atlantic Charter; the nations of Asia were fighting at the side of Japan to prevent the domination of Asia by the enemy; victory for Japan's righteous cause was inevitable.

Ishiwata told his listeners that the government would continue economic aid to the nations of Asia; that the budget provided for increased production of weapons; that measures to cope with the economic effects of air raids were in operation.

These speeches were for the most part nonspecific; they dealt with generalities, unrealistic pictures of the war situation in spite of warnings of gravity, false descriptions of Japan's real role in Asia, abuse of the enemy. Such failings in "state of the nation" speeches are not uncommon in any country, but their deficiencies in democratic countries are usually made up in parliamentary debate and committee discussion when parliamentary bodies meet in continuous session.

The Japanese Diet, however, was in session only three weeks (longer than most wartime sessions), during which time it interpellated the ministers and read, "debated," and passed without substantial change the government bills. There was some strong pressure from extreme nationalist groups favoring abler prosecution of the war; and although this pressure ultimately brought the fall of the Koiso cabinet early in April, there was no opposition to the basic policies of the government.

A typical interpellation was reported to occupied Asia by Domei in a Japanese language transmission for Asiatic newspapers and radio stations.

At 2:40 p.m., interpellations began. Yasuo Kanemitsu first took the floor and emphasized that no revenge can ever avenge the American plane's bombing of the Grand Shrine at Ise. Then he made interpellations on the following four points:

(1) What are the Premier's aspirations and determination towards the policy of directing the war as well as the execution thereof.

(2) What is the government's view towards the necessity of establishing a powerful policy in order to set up a strong, internal, certain victory structure.

(3) What is the government's view towards realizing a decisive wartime administration in which official discipline is enforced and the appointment of personnel is intensified.

(4) What is the government's opinion as regards the making vigorous of wartime diplomacy.

To these interpellations, Premier Koiso replied:

(1) The fundamentals of directing a war has for its keynote the unification of the military, the government, and the people in perfect harmony; and in consolidating the total efforts of the material as well as the spiritual into the consummation of the war objectives, to resolutely carry them out into practice.

From this standpoint, henceforth the government will, through the vigorous operation of the Supreme Council for the Direction of the War, bring together the supreme command and state affairs, and strive vigorously for the embodiment of a national policy.[3]

(2) In view of present circumstances, regarding the setting up of an internal certain-victory structure, the government is in accord with the necessity of establishing an internal structure truly capable of coping with the times. The government has the ardent desire, and the determination to anticipate the materialization thereof, keeping in step with the development of the war.

(3) Since the making thorough of wartime administration is a vital problem today, the government has planned on giving it further profound consideration, and it will exert its efforts towards the renovation of leaders, so that the government officials themselves may look straight at the gravity of the war situation and bear themselves with an attitude paralleling a decisive war.

As to improving the status of the lower officialdom, the government has been taking appropriate steps since last year.

As to civilian appointments for officials, necessary steps have already been taken in some administrative departments; the government is desirous of giving due attention to the appointment of capable personnel.

(4) The government especially expects to spare no efforts to Foreign Minister Shigemitsu's policy of establishing friendly relations with neighboring nations. By driving out Anglo-American influences from China with our all-out effort, we not only expect to expend our efforts for the realization of general peace in China, but also to improve her critically strained economic conditions with a new economic policy. Hand in hand with China, we hope to strive for China's betterment.

A careful perusal of these questions and answers reveals the obvious fact (even more apparent in the light of newspaper comment during the days preceding the Diet) that no questions were asked which Premier Koiso was not prepared to answer, that the questions involved procedure and not policy, that the answers contain no information of any significance. For the most part Koiso's answers were mere restatement in slightly more specific terms of matter already covered in his "state of the nation" speech. In other words the questions and answers, rather than being a discussion process, were designed simply to support and emphasize plans already drawn and in progress. The interpellators were appointed by the dominant political group, not by an opposition party, and were as much a part of the structure of the government as the ministers themselves.

III

A frank recognition of this function of the Diet deliberations was given by Domei in an English transmission to occupied Asia in connection with the Diet of September 6, 1944:

The 85th extraordinary session of the Imperial Diet, which is the first to be convened since the formation of the Koiso cabinet, will open tomorrow. The main objective of the present Diet being to regiment the total national strength to meet the present critical situation, no legislative bills will be submitted.[4] Only estimates for extraordinary military expenses as well as supplementary budget estimates will be introduced to the Diet for its approval. For this reason the focal point of the present sitting of the Diet will be the administration speech of Premier General Kuniaki Koiso, who is expected

[3] Since the ratification of the London Naval Agreement of 1930 over the opposition of the Naval General Staff, the government has at no time exercised effective control over the military elements. This one action, indeed, was a primary cause of the assassinations during the thirties of numerous prominent Japanese statesmen.

[4] Compare with the western liberal tradition where the Parliamentary bodies have always exercised the right to make acceptance of fundamental reforms the condition for voting appropriations.

to give bold, frank expression to government policy regarding ways and means of steering the ship of state safely through the present storm. . . . In short, through the present sitting of the Diet, the government will urge the whole nation to regiment their total war efforts.

Here Domei says frankly that the purpose of the Japanese parliamentary session is exhortation, not discussion. This session of the Diet lasted five days. Domei's review of their achievements declared that "the unanimous and speedy passage of all appropriation bills . . . attests once again to the resolution of Diet members to contribute to the fullest toward the successful prosecution of the war. Thus it is clear that the Diet just closed brought about perfect accord between the administration and the people and introduced a new epoch in domestic conditions. The entire nation is now ready to deal a crushing blow on Britain and the United States—the common enemies of East Asiatic peoples."

Following this session of the Diet, the Imperial Rule Assistance Political Society held mass meetings to "bolster the nation's fighting strength," with exhortation on such subjects as "The Road to Victory," "Decisive Battle Is Imminent," and "Turn Indignation Into Grim Determination."

This entire procedure was planned well in advance. On August 16, shortly after the Koiso cabinet took over from Premier Tojo, the *Asahi Shimbun*, in what appeared to be an officially inspired editorial, urged the government "to be practical about it." Domei's summary of the editorial declared:

The people will certainly be disappointed if the forthcoming Diet session will witness the peacetime procedure of ordinary parliamentary routines through a series of questions and answers. The journal, stressing that the time between now and the forthcoming session should be fully utilized by the cabinet, recommended that the government positively take the initiative in conducting a series of pre-session consultations between various branches of the government and the Imperial Rule Assistance Political Society, which is the sole officially recognized political party in Japan. The journal . . . declared the fullest preliminary preparations and speedy execution are as necessary in wartime parliamentary deliberations as in military operations on the fighting front. Urging both the government and Diet members to do their best in avoiding perfunctory and 'argument for argument's sake' type discussions in the course of the forthcoming session, the *Asahi Shimbun* concluded . . . [by] calling for speedy decision and action in all their deliberations.

Although all quotations given here have been from the Koiso administration, virtually identical procedures were followed by Tojo, Koiso's predecessor, and Suzuki, his successor. In every case, exhortation and not enlightenment, was the purpose of parliamentary "discussion." Perhaps the high point of the entire war in this regard was the three-day session of the Suzuki Diet in June, 1945, when the Diet, devoting one day each to opening and closing ceremonies, read, "debated," and passed a bill granting complete dictatorial powers to the government.

IV

Free speech for the common man during the war was a nonentity. The ordinary Japanese was continually bombarded with an undeviating propaganda line, reinforced by the tenets of Shintoism, which taught that any questioning of the will of the Emperor was immoral. But there were legal sanctions as well. Toward the end of the war frequent public threats were broadcast over the Japanese radio, warning against defeatism and spreading of rumors. Typical of these was a warning by Premier Koiso, on September 8, 1944, that "those who confuse the thoughts of the people, and those who are connected with the disunification of the nation" would be severely punished. Japanese leaders are obsessed with the idea of "unity"; they are unable to conceive of

a system in which violent public disagreement is not only permitted but encouraged.

There is something incongruous in a military government imposing free speech and press on a conquered people; yet if Japan is to have a democratic system in which these freedoms exist, they must temporarily be imposed from without. For fifteen years every individual in Japan who really believed in freedom and had the ability to advocate it has been intimidated, suppressed, tortured, imprisoned, or executed. Until these groups have been reconstituted and new leaders developed, Japan is at the mercy of the old exploiting groups and their unscrupulous tools who still hold office in the Diet and the Civil Service.

Yet in the long run, the only guarantee of free public discussion in Japan is the emergence of bold and determined democratic leaders, ready and able to cut through the social and religious taboos which circumscribe public discussion in Japan.

CONFERENCE DISCUSSION AT SHRIVENHAM

HALBERT E. GULLEY
Shrivenham (England) American University

IN this article, I wish merely to report on an experiment in combining debate and discussion. The combination of these two activities has come about in trying to adapt extracurricular speech to a particular situation in which neither debate nor discussion alone seemed to satisfy the needs of soldier students.

Soldier students at Shrivenham American University, which has been established by the army in England, are eager to discuss significant issues of the day. But they have indicated little interest in formal debate. Therefore, we are experimenting at Shrivenham with a combination of debate and discussion, which we call Conference Discussion. Essentially it is debate within a discussion. We begin by seeking the answer to a question. Our general subject might be: "What military steps should the United States take to secure its future defense?" In a particular conference, we limit the discussion to a subtopic: "What should be the size of the peacetime Navy?" Under the guidance of a chairman, the group tries to reach a decision by discussion. If a clash develops, the chairman opens the floor to debate on the specific issue, which is settled by majority vote after the debate. The conference then continues to discuss the various phases of the problem until another clash develops which cannot be resolved except by debating.

The conference is composed of seven people: a chairman and a six-man delegation. Its procedure follows:

Opening. The chairman calls the conference to order and presents the problem for consideration. He calls for an open-minded search for a workable solution.

Preliminary Speeches. Each delegate is called upon by the chairman to present his views on the problem in a three-minute uninterrupted speech. These speeches are vital since they contain the preliminary analysis. They give the speaker's point of view and serve to clear the air so that each participant knows how every other member feels on the subject.

Drafting a Proposal. The conference

proceeds to the main item of business: drafting a proposal acceptable to the majority of the delegates. It is the responsibility of the chairman to write the resolution from the decisions of the group, and he begins by asking for the first suggestion. If the problem for consideration were the size of the Navy, a delegate might get the floor and say:

Mr. Chairman: I propose as our first plank that the United States should maintain a strong peacetime Navy, with emphasis on aircraft carriers.

This clause is then discussed by the group for a sufficient length of time to discover the amount of agreement. Then the chairman asks for a yes or no vote on this specific point. Three things may happen: (1) It may carry by a 5 to 1 majority, in which case the statement is written into the proposal as clause one. (2) It may be defeated 5 to 1; this issue would then receive no further consideration. (3) The division may be 4 to 2 or 3 to 3; this result requires that the conference be opened to debate on the specific issue. In debating this issue, each of the six participants is allowed to speak three minutes, beginning with the delegate who suggested the clause. This same delegate concludes the debate with a three-minute rebuttal speech. Thus we have seven, three-minute speeches in the debate. At the close of the final speech, the chairman again calls for a voice vote. If the proposal wins a simple majority of four votes it becomes clause one in the resolution. If it receives fewer than four votes, the issue is dropped. The conference is carried on in this manner until each suggestion has been heard: discussing; adopting or rejecting by vote; or, when necessary, debating the specific issue.

Reading the Recommendation. When the resolution is completed, the chairman reads it to the audience. It might read:

The delegates to this conference, after deliberate consideration and by a majority vote, recommend that the United States: (1) should maintain 50 per cent of the Navy's 1945 strength on active duty, ready for instant action; (2) should hold the remaining 50 per cent of the wartime Navy in active reserve, utilizing it as a training fleet; and (3) should increase the size of the Naval air arm.

Audience Participation. The chairman now invites the audience to contribute ideas or to question the delegates upon their decisions. No member of the audience is allowed to monopolize the floor. The chairman may want to ask the audience to vote on the recommendation as it was passed by the conference.

No pretense is made that Conference Discussion, as outlined here, is without limitations. Such a program may last an hour, or it may carry over into additional sessions. Heavy responsibility is placed on the chairman and success may depend on his ability. There is no way to guarantee that the participants will approach the problem with open minds. It is not adaptable to intercollegiate competition, since there are no teams which set out to win an argument. It seems worthy, however, of further experimentation. Conference Discussion places debate in its natural place as a step in the discussion process. It encourages speakers to search for a solution to a problem, rather than to strive for an argumentative victory over an opponent. It is flexible, for the length of the preliminary speeches may easily be increased where a complicated subject requires a more detailed preliminary analysis; and the amount of time given to each debate may be varied where this is desirable. Unlike orthodox college debate, it forces the participants to reach a decision, even though they have had a clash of opinion. We may disagree as violently as we choose, but we must still reach workable solutions to our signifi-

cant problems. Imagine the disastrous effect on the war just finished if the Teheran or Yalta Conferences of the "Big Three" had failed to reach a decision acceptable to all, and if each delegation had returned to its own country to prosecute the struggle against Germany in its own way!

INTEGRATING DRAMATIC ACTIVITIES AT BEREA COLLEGE

EARL W. BLANK
Berea College

IN the Autumn, 1945, Bulletin of the American Association of University Professors, is an article entitled "The Extra-Curriculum as an Educational Institution," by Professor Julian Woodward of Cornell University, who says: "Wherever possible extra-curricular activities should be linked up with classroom instruction." We believe we do this at Berea College.

I

The Berea Players is a large organization with 304 dues-paying members. Meetings are held each Tuesday; and a one-act play, cuttings from scenes, pantomimes, improvisations, oral readings, talks by faculty members or outsiders, demonstrations, an award night show, and business meetings mark a general outline of the usual calendar for the year.

Roll call is taken and an order of business is followed at the meetings; and election of officers is held each semester. There is almost always important business at each meeting, but there is in addition at least one business meeting each semester devoted to particularly important policy measures or election of officers. The membership fee is twenty-five cents a semester and membership cards are issued each term by the corresponding secretary-treasurer, who is appointed by the sponsor and earns his labor[1] in this way. The Berea Players is interested in conducting its meetings according to good parliamentary law and it therefore has a parliamentarian.

The Executive Council is an important and integral part of the life of the Players. It meets separately and directs policy. Because of the size of the Players and in order to keep an accurate roll call, the club is divided into six groups: Alpha, Beta, Gamma, Delta, Epsilon, and Zeta. Although this division of the group was made originally for the purpose stated above, valuable by-products have resulted. Democratic government is made possible because each group has a chairman who is on the Executive Council and who acts as trouble-shooter for his group. There is healthy competition between the groups partly because on every program credit is given to the group as well as to the individual.

The Players work on a point system and have a Hall of Fame and an Award Night. Group chairmen keep track of points as well as absences. Every job has its point value, and quality is stressed rather than quantity; the Executive Council and the sponsor have the right to demerit. On Award Night the unveiling of the picture of the person earning the highest number of points and the honoring of the other nine high point winners are the big events, along with the exchange of the gavel between the outgoing and incoming president. This Award Night is the last program of the

[1] Under the labor system of Berea College, each student works at least ten hours a week at some campus job for which he is paid. Ten students earn their labor working in dramatics.

year and establishes the point system as a powerful stimulus which does away with any such procedure as the undemocratic and unfair "popularity poll."

The Berea Players is singularly fortunate in being housed in its own building, the Tabernacle. It is an old wooden building and in blizzard weather isn't always as warm as it could be, but since such days are few and far apart, no one minds too much. (True, the two offices, the publicity room, and the classroom are usually some of the warmest places on the campus in the coldest weather and the coolest places in the very hot weather.) The building is functional as a theatre. In addition to the rooms mentioned, it has an auditorium, costume room, paint and work shops, a sewing room, property room, four storage spaces plus the scene dock, property boxes on stage, and two dressing rooms. The building has an isolated space outside where flats can be washed.

The auditorium seats 409 persons and is acoustically excellent. The stage is 27 feet wide by 28 feet deep and has a 40-foot grid. The classroom has a small stage and has its own set. The regular classroom floor space is the width of the main stage proscenium arch so that business on shows can be successfully set here.

The Berea Players has always been proud that men as well as women participate in approximately equal numbers. At one time the Players had only three fewer men than women. The war has naturally spoiled this ratio but it is hoped that the ratio will exist again, and already signs are very hopeful. The Players all during the war crisis maintained a normal program, curtailed but a little; gave the usual number of long shows; and never staged a major show with all women. (I do not mean to imply, of course, that any other procedure is a weakness or is bad art.)

The Players have just purchased their own mimeographing machine and all Tuesday night programs are mimeographed and handed out to individual members. This practice gives student directors incentive to study program planning and to discover interesting notes about their play, the author, or a who's who in the cast and crew.

II

So much for the main outlines of the Players' organiation. In addition, the sponsor of the Berea Players teaches a beginning course in play production, an advanced course in production and acting, a course in beginning speech, a course in oral interpretation and voice development, and a course for independent study in stagecraft and scene design; and all of these courses are integrated with the program of the Players. These classes meet in the Tabernacle. Traditionally, it is accepted that students taking the play production courses will belong to Berea Players. There just isn't a problem here. Each student taking a play production course directs a play in Berea Players. If there are not enough people taking the courses, then there are usually others who have taken the work previously or have gained suitable training and experience in some other way.

Each play is pre-analyzed in class. The general theme, specific theme, and logical proposition are discussed thoroughly. The director outlines the dramatic action; gives the age, weight, height, and characteristics of each character. Each director in order properly to study rhythm and timing or tempo, draws a tempo graph by scenes and does so in musical terms. He also draws a color graph of the characters and decides what texture best fits each character as well as

the play as a whole. He decides whether or not the play has unity of time, place, and character. The importance of such analysis cannot be emphasized enough. It has often proved to be the factor which either makes or breaks a play. Setting, costuming, make-up, tempo—all elements of a production are influenced by it.

The beginning directors who are taking their first course in production are supervised by a student with at least a 15-hour speech and dramatic background who is earning his labor in this way. These first-course directors, in planning their production, must submit a floor plan of their set, make pencil and color sketches of it, make a model stage to scale, and do a prompt book, which is a complete log and history of the student director's production. In it he must draw a marginal picture of every change of action, opposite the line in the script. All but the last of these projects are discussed in conferences with the art director and approved by the instructor who also grades the prompt book. Each director also confers with the lighting and costume heads. The treasurer of the Players approves each director's financial budget for his play. The student director must try to estimate all costs: paint, lights, scripts, etc. Also, the novice director applies his early theory by acting out pantomimes, and by doing scenes in the classroom which are later presented publicly before the Berea Players, in chapels, or for the guests of the college hotel. In this same manner, these directors do make-up and scenery on their own one-act plays as well as upon the long plays. Members of the advanced class follow the same general routine but instead direct a one-act play without supervision and act out more scenes, do more acting exercises, study advanced make-ups, and stage a make-up show by doing a monologue in make-up and costume.

The Plays of both the beginning and advanced directors are graded by members of the class. These plays are graded by the following scale: Lines (20%), Diction (15%), Acting (15%), Tempo (10%), Business (10%), Setting (10%), Lighting (5%), Make-up (5%), Technical Efficiency (5%), Total (100%). Each member of the class brings his grade sheet with him the day after a performance, and in class the play is criticized. The aggregate grade of the class is counted once and the instructor's grade is counted twice.

Beginning and advanced-course directors, whether from the beginning or the advanced course in play production, are required to turn in observation reports on the major shows in production during the semester in which they are taking the course. The observations must be held at the beginning and end of each of the rehearsal periods.

Advertising is studied by means of practical application of theory. All plays and programs are advertised on the *Coming* and *Playing* boards which are on the front of the theatre building. The publicity director, a labor student, is in charge of this department. Every director must submit color sketches of his poster and then these are made to scale for the large boards. Posters go up a week in advance. Every director must also submit his program copy to the publicity director for approval. The publicity director is also editor of the *Tabernacle News*, a wall-paper in the lobby of the theatre. Each Tuesday a new issue is posted. Editorials and reviews make up a large share of the space in each issue. Each director's play is reviewed. These reviews are a powerful stimulus in making directors and actors work for high standards of production. Each begin-

ning and advanced course director must review a play.

Other projects required of the play production students are to make reports on the history of the theatre, on great actors, on Broadway reviews and on newsworthy articles on the theatre. *Theatre Arts Monthly* and *Dramatics Magazine* are two popular periodicals used for this purpose.

III

The Berea Players is a unique organization in so far as it has a four-year high school and a four-year college membership. This integration is ordinarily very effective. High school and college students act together from time to time without necessarily being designated as such. This year's fall show, *Ghosts* by Ibsen, was the all-college show. The second show, *Letters to Lucerne*, was the all-high school show, and the spring show, *The Streets of New York*, was the high school-college show.

The Berea Players maintains a Tabernacle Building Maintenance Council with the slogan: Economy, Neatness, Safety. The leader of the Council is head janitor and he is in charge of the fire wardens who function at all Tuesday meetings and at major shows. The Council is proud of its record in emptying the Tabernacle auditorium of 400 people in under three minutes. The Council tries to save on lights, paper, etc., and to keep the building neat. Since the Players' creed is "A friendly organization and an efficient organization; you cannot have one without the other," the Council tries to live up to this creed.

The Players share their efforts with the campus by having a number of guest nights. Some of our alumni have contributed royalties to make these guest nights possible. In order to let prospective members see the Players' product, open houses are held at the beginning of each semester. At this time an outstanding one-act play is voluntarily directed by a former advanced production student. The Players, this past Homecoming, cooperated with the alumni association by serving a tea after a performance of *Ghosts* staged especially for alumni. The Players cooperate in other campus and community activities as well. For example, they have joined forces with the Physics, Art, and Music Department in staging an adaptation of a part of Alfred Noyes' poem, "Watchers of the Sky," showing the life of Galileo. The adaptation was made by a student taking creative writing. They cooperate by maintaining an extension service on costumes, plays, make-up, and in some cases lights and scenery. They recently joined with the faculty English Club in staging *Our Town*, with Union Church on the Christmas pageant, and with the Music Department on their show, *Broadway in Berea*. They have gone into communities as directors and with acted plays.

Three national professional dramatic organizations have chapters on this campus: Alpha Psi Omega (college), Tau Delta Tau (college stagecraft), and the National Thespians (high school). Each organization cooperates with the Players and supports the general program by some contribution from time to time. Alpha Psi Omega, for example, has subscribed to *Theatre Arts Monthly;* Tau Delta Tau has purchased coveralls; and the Thespians are responsible for *Dramatics Magazine*. The Thespians also have produced one-act plays as their contribution, recently staging *Gammer Gurton's Needle* and *Romance of the Willow Pattern*.

The classes in production and the Berea Players have cooperated also with the student teaching activity. Practice teachers in English are given advice

when they put on plays; production students who are practice teaching combine the two activities. The sponsor recently cooperated with the demonstration school eighth grade in their creative dramatics adaptation of *King John and the Abbot of Canterbury* and of *Rip Van Winkle*. Two years ago a student taking independent study in stagecraft and scene design also directed her play, *The Imaginary Invalid*, as a practice teaching project.

On another occasion, an art student did her independent study in stagecraft and scene design and received credit for this in art, although the study was supervised by the dramatics teacher. This student also wrote up the staging of *Sun-Up* and *Candida* for the "Staging the Play of the Month" department in *Dramatics Magazine*, under the supervision of the professor of creative writing.

The Berea Players have had their name for seven seasons. They have done 234 plays, the majority being one-acts. This number does not include repeat

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EVERYBODY'S DOING IT

By ELSIE WEST QUAIFE

Friday, February 1	Analysis
Tuesday, February 5	Floor Plan, Casting Announcement in Berea Players.
Wednesday, February 7	Poster Color Sketch, Publicity Director's O. K.
Thursday, February 8	Poster Color Sketch, Instructor's O. K.
Monday, February 11	Formal Pencil Sketch, Art Director's O. K.
Tuesday, February 12	Formal Pencil Sketch, Instructor's O. K.
Monday, February 18	Dues and Deposits, Treasurer's O. K. Color Sketch, Art Director's O. K. Program Copy, Publicity Director's O. K. Program Copy, Office O. K.
Tuesday, March 1	Model Set.
Monday, March 4	Request for food for cast, Office O. K., 10:30 A.M.
Tuesday, March 5	"Meeting Tonight" Signs, Before noon. Exhibit. Program. Beginning and Closing Curtain Time. Remind Critic. Production, 6:35 P.M.
Wednesday, March 6	Budget O. K. by Treasurer. Stage cleared by noon. "Meeting Tonight" Signs cleared by 7:30 P.M. Thank-you List, Office O. K., 1:30 P.M. Thank-you List, Instructor's O.K., 1:40 P.M.
Thursday, March 7	Costume Release. Technical Director's Release. Janitor's Release. (All releases signed by 4:00 P.M.)
Friday, March 8	All releases due to Instructor.
Thursday, March 14	Recommendations and Itemized Points to Group Chairmen on Permanent Record Cards, Office O. K.
Friday, March 15	Recommendations and Itemized Points to Group Chairman on Permanent Record Cards, Instructor's O. K., Prompt Book.

performances or other special programs, such as the pantomime programs given by the beginning speech classes before the Players and at Boone Tavern, and the oral reading programs given by the oral interpretation class before the Players, for the Boone Tavern guests, and in public recitals. Above is a sample production calendar for a one-act play staged by a student director as a production course project. This calendar suggests the type of administrative organization the Players have found essential to the smooth running of a heavy production schedule under conditions here described.[2]

[2] If any readers of the JOURNAL are interested in more explicit details of the Players' organization and procedure, or in sample copies of various forms used in the course of a production, the writer will be glad to be of service.

JULIUS BAB'S FIRST CRITIQUE OF THE THEATRE—II

LISA RAUSCHENBUSCH
Sweet Briar College

This is the second of three articles offering a report of *Kritik der Bühne: Versuch zu systematischer Dramaturgie* (Berlin, 1908). The first, which appeared in the issue of February 1946, was concerned with Bab's analysis of art in general and theatre art in particular; the present article concentrates on his relatively detailed analysis of drama; a third will report some of his observations on acting and on the problems of the theatre as an institution.

DRAMA

BAB sees drama as an art; as a species of the art of language; as that species whose particularity lies in its interdependence with the art of acting. The dramatist's problem has therefore three aspects: he must make his play a work of art; he must exploit his medium, language; he must exploit it in such a way that his work delivers up its fullest meaning when it is used by actors to exploit their medium.[1]

In the last analysis, Bab views the first part of this problem in terms of the audience. The dramatist must so shape his work that it calls the auditor-spectator's imagination into play to create the illusion (not delusion) that the work is a living entity "within its other world."[2]

But this is a problem common to all artists; they must all manage to make their work at once real and unreal. And the second part is a problem common to all poets. The crucial difference between dramatic poetry and all other sorts is of course lodged in the third aspect of the dramatist's obligation, that is, in the condition that he so frame his language that it will be not only enactable but also fulfilled by enactment.

> Stageworthiness in drama is a just demand, even from a literary point of view. . . . Disdain of the laws of the stage . . . is always evidence of artistic impurity, of failure to distinguish

[1] Playwrights with no pretensions to the name of dramatist (*i.e.*, dramatic poet, dramatic artist) are concerned only with the third aspect.

[2] P. 120. Bab specifically rejects the theory that the audience is one of the creators in the theatre-art complex (pp. 18-19).

All citations use the language of my translation of the book (*Critique of the Theatre: An Essay in Systematic Dramaturgy*), a thesis presented to Cornell University. But the pages referred to in the notes are the pages of the original book.

I have retained the author's spacing-out of certain words; all italics are mine.

between the essentially different forms of the art of language.[3]

Nevertheless, we cannot reach an understanding of the nature of drama except by searching out the secrets of the artistic operation of language.[4]

The best dramas are at once highly enactable and highly poetic.

This is all very well; but how can it be managed? The leading purpose of Bab's section on drama is to locate the specific difficulties inherent in the practice of this art, and to suggest how they may be resolved.

He proceeds from the morphology of drama to its physiology; from the question, "What does a dramatic poem look like?" to the more cogent one, "What makes dramatic poetry work?"; from "morphology's comparatively crude and qualified outlines to that nicer verbal structure where the true power of such poetry quickens."[5] I shall follow his order, in the main.

A Morphology of Drama

must consider the outward forms or patterns to be detected in the language of all sorts of plays.

And first it should be remarked that human discourse (like all human conduct) falls into three categories: the "aesthetic"; the theoretic, or scientific; and the practical. The aim of the first sort of discourse is simply pleasure in talking, in bandying words; the aim of the second is the formulation of a truth. The two have this in common:

> Their goals are talk-goals . . . for they have no wish to affect any reality but that of speech.
>
> Practical speech, on the contrary, is always an affecting and a being-affected, an endeavor to shift the positions of the person speaking and the person spoken to, somehow.[6]

Now since human conduct, including discourse, is the dramatist's over-all object of imitation, he may choose to imitate all three categories. But he had better not fail to note that "practical speech is the motherlode of such events as can be represented by miming";[7] for the pursuit of talk-goals cannot really be enacted, but the endeavor to affect one's fellow can be. This is why the dramatist's specific, nuclear object of imitation is an interhuman event in progress,[8] and why practical speech is the only strictly dramatic language.

These conclusions sketch in the formal limits of stageworthy drama; it remains to identify the basic form itself.

It seems clear that the dramatist is peculiarly concerned with what may befall men through their active relationships with other men. In real life these relationships are innumerable, for "the life of society consists in a struggle, a communication, a connection, of everyone with everyone."[9] This fact can be understood intellectually, but aesthetically it is useless. We cannot receive it as a perceptual experience as it stands, for its form eludes us; in effect it has no form.

But we can and do supply a perceptual pattern for all human interactions, our own and other peoples'; we do in fact perceive them in the form of a *duel*.

> We lump all our own antagonists together into one bulky entity and oppose the whole entity to our solitary embattled *I;* and similarly, a struggle not our own becomes stirring and wholly understandable only when it is brought into a dualistic form.[10]

This fact is of the first importance to the dramatist. For since drama is an art, it cares nothing for our exclusively

[3] Pp. 85-86.
[4] P. 81.
[5] P. 39.
[6] P. 35.
[7] P. 35.
[8] This is one of a number of echoes from my first article.

An important part of Bab's section on drama, his discussion of the proper relationships between words and physical action, is considered in the first article.

[9] P. 26.
[10] P. 26.

intellectual understanding and everything for our immediate perceptual experience. And since the validity of our experience of an interhuman event seems to depend on our ability to see the event as one or more dualistic patterns, the basic pattern of dramatic language is necessarily *duologue*.

> Duologue is . . . the unit, the element, the building stone to the dramatist, who is to lay the foundation for the illusion of a real human interaction by joining words together; he creates in combinations of such units.[11]

Once this basic form has been recognized, it is not difficult to trace it through even the most intricate dramatic structures; for though the number of complete patterns (whole plays) is of course infinite, the methods of patterning—the ways of treating duologue—are few. Bab finds that they fall into the following categories.[12]

The Basic Versions of Duologue

I. Simple Succession

A script constructed largely as a succession of single duologues has the advantage of being plainly formal.

> Life's enormous complexity then seems to be reduced once more to the clear, direct, original forms of consciousness, by highly stylized and highly ceremonial simplification. [For example,] the stilted dignity of a French classic, the majestic *ethos* of Goethe's *Iphigenia*, the symbolism and seriousness of the modern Scandinavians . . . all emerge from an unfailing predominance of these simple dialogue scenes.[13]

But even such dramas usually complicate their form when the action reaches a peak, by launching into Variation and/or Combination, two other major categories of duologue.

[11] Pp. 26-27.

[12] The material on the categories is to be found, pp. 27-34. I have put it into outline form, and somewhat rearranged the order, for the sake of what I conceive the reader's convenience.

[13] Pp. 27-28.

II. Variation

This version also offers a single two-sided conflict, but now the composition of one or both sides has been complicated. Variation may therefore take two forms.

A. *An Individual Contends with a Group.*

This form is common both in the life of society and in drama. "The storyteller . . ., the agitator, the priest, the 'enemy of the people,' each facing his public," are examples; so are the State-and-Court plays in which an embassy or a city council, say, is the collective opponent of a dominant individual.

When he uses this sort of variation, the dramatist's technical problem is to find a nice balance between characterizing the members of the group and subordinating them to their mutual role as antagonist. Some characterization is necessary if we are to take any interest, or any stock, in the group; subordination is necessary if the clarity and energy of the two-part form are to be maintained. The problem is a difficult one.

B. *A Group Contends with a Group.*

Faction *vs.* faction is most often used for comedy. An example is the finale of Anzengruber's *The Double Suicide*, when the two lovers stand together against the two scolding fathers.

If the dramatist wishes to present opposed factions seriously, the difficulty of Variation is increased; for individuals necessarily lose some dignity and tragic stature if they are perceived as parts of a group. A true, serious example of this form is meeting before the battle of Philippi (*Julius Caesar*, V, 1), when Antony and Octavius, Brutus and Cassius, almost abandon individuality for the moment and speak as Triumvirs and Tyrannicides.

What if the group itself is the hero, as in *The Weavers?* Here perceptual experience is again at odds with simply intellectual understanding. Though he may grasp the idea of a multiple and diverse hero, the dramatist never can present one; it seems to be impossible to set free "a genuinely dramatic conflict without concentrating the contending forces into individual leaders."[14]

So much, for the moment, for Variation.

III. Combination

This treatment presents a number of coexistent duologues. They may be presented as independent of each other: they may be set side by side, as in a mosaic; or they may alternate rapidly, so that we hear only bits of them, as in a chatty and crowded drawing room scene.

But the use of these simple and merely external patterns does not redound to the credit of the dramatist as his successful use of simultaneously interrelated duologues does, for inter-locked duologues are both difficult to handle and highly effective if well handled. The two methods of interlocking are these.

A. *Duels Ray Out from One Person.*

That is, an individual carries on a number of duels, simultaneously, with other individuals.

If the leading character is overcome by the situation and doesn't know what to do first, the effect is comic, e.g., the universal whipping-boy [and perhaps Orgon in *Tartuffe*]. "If the charac holds his ground and, like Caesar (like Grabbe's Napoleon), can conqu three things at once,"[15] the effect powerfully emotional.

B. *Duels Cross Into Each Othe*

That is, there are a number of simu taneous individual duels which the aud ence sees to be interrelated.

The last act of *Lear* presents a magnificen example: for a time Regan, Goneril, and Ed mund make a joint stand against Albany; at the same time Regan and Goneril are battling each other wildly; and Edmund is carrying on a separate game with each of the sisters. That makes four interwoven duels.[16]

It will be noticed that one of these conflicts in *Lear* is an example of Variation—the group vs. Albany. Bab reports that Variation is often brought into Combination when the situation is a really complicated one. He thinks that to make such a scene both natural and clearly dualistic is a very high technical achievement. The dramatist's achievement is supreme if his complex pattern is not only natural and formally clear but also symbolic of the dramatic idea, as it is in von Kleist's *The Prince of Homburg*, I, 5.[17]

The last important version of the dualistic form is halfway between Variation and Combination.

IV. A Simple Duel Has a Spectator

In this form, two individuals are in conflict and we have a basic, simple duo-

[14] Pp. 69-70. Bab thinks that Hauptmann's attempt to present the people as a hero demonstrates this assertion—though the attempt is historically memorable. "We see living, feeling men but not really active men, not fighting men." (P. 49.)

The champions of opposed groups may produce a powerful effect, as they do in *Danton's Death* by Georg Büchner [and in *Julius Caesar* in other scenes].

[15] P. 32. Christian Dietrich Grabbe, 1801-1836: *Napoleon, or the Hundred Days.*

[16] P. 32.

[17] In this scene the prince has an overt interest in the group of cavalry officers and a covert one in the group of court personages. Though the groups are busy ones, the taciturn prince is the focus. "And when the climaxes of the two actions (the princess's glove and the order of attack to the cavalry) meet head-on in the prince's mind, the most impassioned possible emphasis falls on him—and we marvel at the genius of the poet. . . . For what is the innermost theme of this play if it is not the clash of a dream and a command to battle?" (Pp. 33-34.)

logue, Combatant *vs.* Combatant. But when a spectator (an individual or a group) enters the picture, the two original opponents are seen not only as two embattled individuals but as a group, a unit. The whole picture is then:

> Combatant *vs.* Combatant, interwoven with Combatants *vs.* Spectator (s).

The form has the following two major divisions.

A. *The Spectator Has a Secret Interest in the Duel.*

(If the spectator is an open partisan of one of the duelists, we have simple Variation—one against a group.)

If, for example, two rivals are contending for a woman, she may secretly prefer one of them and hope that he will win. Or, she may have an interest in the outcome though who wins is a matter of indifference to her [*e.g.*, if she must marry the victor but dislikes both men].

The comic use of this particular form is exemplified by von Kleist's *The Broken Pitcher,* in which the dramatist presents Plaintiffs *vs.* Defendants, interwoven with Magistrate *vs.* Plaintiffs-plus-Defendants along with a few other covert conflicts.

B. *The Spectator Is Disinterested.*

Perhaps the most useful example is a trial in which the spectator is a just judge; for such a scene is not only a clear example of the form, it is also a good choice for drama.

> A judgment scene has the very strongest theatrical impact. For . . . we have in all actuality that condensation of contending forces, that clear working-out of a conflict, which in other cases the dramatist's power of stylization must supply. . . . Hence the remarkable fact that a judgment scene never really fails. . . . The auditor-spectator . . . is like . . . a sounding board which enables the duel enacted in front of it to ring twice as sharp and clear. The more objective and dispassionate the spectator, the more upright the judge, the clearer this effect will be. (Similarly, the aesthetic effect of a dramatic conflict is clear and strong in proportion as the poet seems objective and unbiased.)[18]

The author ends this part of his analysis with a two-fold conclusion: That the two-part form can be traced throughout dramatic dialogue; and that the more "dramatic" the dialogue, the clearer is that form. *Quod erat demonstrandum.*

So much for the morphology of drama. Before going on to its physiology ("What makes dramatic poetry work"?), we should briefly consider the nonformal, nonpractical, aimless discourse which does occur in both good and bad plays.

> The interesting thing is that all such scenes p a u s e. . . . As soon as the plot is to advance, as soon as something is really to h a p p e n, the amorphous talk shapes up into the two-part form.[19]

Aimless talk may contribute markedly to a mood, as it does in the "brief, wonderful scenes with the soldier" in *Antony and Cleopatra* (V, 3, 5, 9). Nevertheless, the dramatist had better bring in the pausing kinds of speech with caution. The degree to which they are used greatly affects the style of any play; and if they overgrow the play it will be either a lyric or a bore.

Purposeful speech may of course be disguised as aimless speech. Ibsen perfected this attractive device, which is in wide use among modern playwrights; but it is a nuance of dramatic language, not its essence.

We have still to go behind the forms and search out "what must be the essence of purposeful imitative speech it it is to win its proper power over our souls—to discover the vital energy of dramatic dialogue."[20] It is time to undertake a physiology of drama.

[18] Pp. 30-31. Bab develops the point of his parenthetical remark at some length.

[19] P. 34.

[20] P. 37.

A Physiology of Drama[21]

The dramatist is confronted with a paradox, and a seeming dilemma. Purposeful, practical speech is his object and his medium of imitation; but since he is an artist, his language must really have no purpose except to achieve the purest, most penetrating aesthetic effect. That is, the characters and the dramatic event must seem for the moment to be real and substantial; at the same time the drama's power of illusion rests not in a faithful mimicry of life but in its use of language to wake the imagination—in its poetic use of language. To put it in still another way, the practical nature of the speech he imitates requires that the dramatist's basic form be duologue; but the fact that he is an artist whose medium is language predetermines that his discourse will be "organized solely by the aesthetic idea," formed for "disinterested, intensive, sensuously clear development of feeling. . . . This double role of speech in drama . . . [constitutes] the intrinsic problem of this species of art."[22]

Well, then, the dramatist must imitate the speech of activated men; but he must give expression, the strongest possible creative expression, to its essence, not to its superficial appearance.

Stylization is surely necessary to such expression; but what exactly is it in real speech which must be stylized? Not the content, at any rate. A character who is able to deliver a really pithy summary of his own nature and purposes is certain to arouse disbelief. "Nothing strikes us as less naive than persons (like Schiller's Maid [of Orleans] . . .) who flatly inform us that they are very naive."[23] Such persons no longer seem activated, since they seem emotionally unconcerned; they are thus outside the field of dramatic art.

The answer lies behind both intellectual and duologue form:

> The essence, the true, perceptible life-value of real speech . . . is lodged . . . in a genuine, active man's way of speaking. . . . It is the very process of forming speech that the dramatist should present.[24]

To seem living, the language must show the thought in a state of "becoming"—must show each important idea laboring to formulate itself in words.

> The art the poet uses to make real speech carry his poetic purpose, to suggest his own overflowing excitement about his vision of these acting and speaking men, is to give pure and concentrated form to . . . the physiognomy, the rhythm, of this manner of speaking.[25]

It appears, then, that the dilemma is only a seeming one, that the dramatic poet can use language in such a way that it conveys both his own artistic vision and a sense of human practical reality. [The seemingly incompatible purposes, those of the characters and that of the poet, are united in a common excitement over formulating ideas in words.]

He should formulate ideas in *imaginative* words. Imagery is as essential in dramatic poetry as in any other sort, perhaps more essential:

> The busy mind of the character circles in images around the thoughts he must articulate. . . . Imagery is sovereign in dramatic dialogue because the life of language lies not in the abstract formula but in the metaphor.[26]

Life is in the metaphor whether the image is implicit or explicit. "In actual

[21] Most of the discussion of physiology is drawn from the chapter called "Dialogue," pp. 39-55. This chapter also considers at some length the differences between mere playwrights and true dramatists; the likenesses and differences of philosophic dialogue and drama; the proper impartiality of the dramatist toward his characters; and the technique of using the commonplaces of language as (necessary) connectives.

[22] P. 40.

[23] P. 41.

[24] P. 42. Bab cites Hebbel and von Kleist in support of this assertion (pp. 42, 43).

[25] P. 42.

[26] Pp. 46, 47.

[as in poetic] speech, the image is not a decoration; it is the innermost element of speech, its protoplasmic cell."[27] Thus the very language which this poet must imitate comes to his hand bearing some imprint of the basic poetic form, namely lyricism.

But a clear distinction can and certainly should be made between lyric and dramatic poetry:

> The lyric poet gives effective form to [a part of his own] experience by means of combinations of written symbols for speech. The dramatist does that too; but . . . the dramatist interposes the illusion of conversing human beings between himself and his speech symbols. It is neither his ultimate objective nor his motive power, then, it is his route which distinguishes the lyric from the dramatic poet. The illusion of human destinies put in the circuit between experience and expression is what stamps the form as drama.[28]

The necessity of conveying this illusion naturally lays down certain requirements for dramatic poetry from which lyric poetry is free. Both should use suprarealistic, intensified figures of speech; but since characterization is essential to drama, the dramatist must choose his intensified images from within the horizon of the character who speaks them. (He may and sometimes should go a little beyond that horizon.)

> [And then of course] dramatic dialogue must give particular stress to the rhythm of combative speech.
>
> That the dramatist be a poet whose characters' conversation gives off the scent of life is . . . the first thing we require of him; but our second requirement is that he detect in life and set forth in language, clearly, calmly, and objectively, the two-voiced clang of contending forces.[29]

I must assume that the physiology of drama is now reasonably clear, for I have to report one more major part of Bab's analysis. It concerns content.

[27] P. 47.
[28] P. 49.
[29] Pp. 47-48.

Myth and Drama

In considering the dramatist's proper objects of imitation we have so far spoken of them only in such general terms as *casual experience, instigating experience,*[30] *activated men, living dialogue.* Bab also offers to the dramatist's attention an area of more specific subject matter from which he might do well to select his instigating experience, the pre-form of his play.[31] He calls this area *myth,* and defines it as "the sum of all the traditions which have been stylized by the imagination of generations and which exercise power over the human spirit."[32] The generations need not be many; the men of the French Revolution, like the sons of Atreus, are in effect mythical characters.

Bab's major argument for the use of myth is that, other things being equal, a drama with mythical subject matter evokes a stronger aesthetic response than one with novel characters and story, for several reasons. First, the audience comes to the theatre with a lively expectation of an extraordinary event if the play is about, for example, Prometheus, Iphigenia, David, Noah, Faust, Merlin, Julian the Apostate, Hannibal, Frederick the Great, Napoleon, Danton. The subject matter is already charged with fatefulness and with symbolism; it seems to have a certain substantiality and necessity; it is resonant. Something of this sort may also be said of the language: "It is easier to make 'inn' significant than 'hotel'."

> Further, a new resolution of well-known material is more affecting than new material . . . because, naturally enough, we are more sympathetic with the fate of an old acquaintance than with what may happen to a stranger, and because there is an infinitely deeper fascination

[30] These terms are explained in the first article.
[31] In the chapter, "Myth and Drama," pp. 57-80.
[32] P. 66.

in tracing new pictures of life in familiar faces than in making the acquaintance of a stranger.[33]

The quality as well as the intensity of response is better when the subject has already been imaginatively moulded—shaped, stylized—by the people, and sometimes also by the poets. The audience is already in the habit of viewing the characters and the story aesthetically, at least to some degree. Even if this were not so, "familiar subjects turn the hearer's attention from *What* to *How* . . ., to . . . the new combination, interpretation, clarification of the incidents—and that is aesthetically healthy."[34]

In short, a mythical subject has done some of the poet's work for him before he writes a word; both the arousing of illusion and the retardation of illusion are partly advanced. A law of inner economy, then, may prompt the dramatist to select an old story as his preform.

If this this his only reason for selecting it, if he only has a shrewd eye for the audience, he may be a clever craftsman but he is no creator. But the startling fact is that the real dramatists, from Aeschylus and Shakespeare to Kleist and Hebbel, have preferred traditional stories. Why has this been so?

There seem to be two major probable reasons. One is that "the author is after all 'audience' himself—that as a rule the same terrains of subject matter are familiar and dear to him which are so to his countrymen,"[35] and that the twice-told tale may therefore activate him to create.

The other reason lies behind the great dramatists' characteristic indifference to inventing stories;[36] not only that, it lies behind the great vitality and formalism of true drama. It is that the dramatist is not concerned with exploiting the variety to be found in the life of man, and novelty is quite beside his mark. He aims at the heart of the matter, at the essence of that life, and its essential form.

[33] Pp. 61-62.

[34] P. 61.

[35] P. 62.

[36] "Commonplace playwrights are another matter; the Scribes and Dumas, Sardous and Sudermans, are eminent inventors of . . . new, bizarre, ingenious stories; they are 'romancers' in a somewhat dubious sense of the term." (P. 60.)

Some of the notable omissions, not yet mentioned, of which this article is guilty are Bab's discussions of critical problems and methods; the errors of naturalism; Ibsen, Maeterlinck, Wagner; the major fields of myth; Hebbel *vs.* Lessing; epic poets and poetry; and far too many more.

CHILDREN'S THEATRE: AN ADVENTURE FOR HIGH SCHOOL AND COLLEGE

VIRGINIA LEE COMER
New York City

HOUSE down"; "Foots up"; "Curtain." But the usual audience reaction of squeaking seats, rustling programs, subsiding conversation is lacking. Instead, there is a great chorus of "oh's" and an electric excitement from which no proscenium can insulate the actors. This dynamic response of a child audience to the old routine of opening curtain is only one sign of the challenge offered any group privileged to play for children.

It is only the occasional high school or college drama student who has had this invigorating experience, because the development of Children's Theatre has been largely outside the academic world. For a quarter of a century the only live theatre which children could see was provided by a very few professional companies, booked in scattered places and playing to relatively small audiences, and by local volunteer groups, mainly Junior Leagues, that felt keenly the responsibility of introducing movie-and-radio-oriented children to the older art form of the theatre. Gradually some little theatres added productions for children to their schedules, usually after considerable pressure, and a number of independent community children's theatres developed. The few high schools, colleges, and universities which now serve child audiences give a basis for discussing the advantages Children's Theatre can offer such educational institutions.

When any group produces a play of high standard for children, it obviously renders a service to the community. Theatre-going gives children the rare experience of entertainment designed solely for them, helps to form taste and gives them grist for their own imaginative play for months to come. The theatre is unquestionably a powerful medium for educating the mind and emotions of the young.

I

From the standpoint of the high school, however, we are chiefly concerned with the benefits which the high school student may gain from participating in Children's Theatre. The more progressive educational opinion, backed by highly successful experiment, indicates that the high school student needs to be drawn out of his insular existence for a taste of the adult role he must soon play. The war, with its urgent appeal to take both volunteer and paid jobs, hurled youth into an abnormal and turbulent community life. Many of the effects were far from desirable. However, the resourcefulness and sense of responsibility often displayed by students in these new activities and the maturity they gained make it apparent that ways for them to participate in affairs of the community and to contribute to its well-being must be sought in this postwar period. One avenue is Children's Theatre.

In Portland, Maine, a group of high school and college boys and girls carry the entire responsibility for the summer Trailer Theatre which tours housing projects and playgrounds. There is a professional director and an adult designer for the two plays, but other than this all production work and the routine of trouping is carried by the young people. When the company goes on the road for its three-day-a-week, 8:00 A. M. to 6:00 P. M., working schedule, the director's chief responsibility, aside from pick-up rehearsals, is ordering coca-cola.

It has been gratifying to watch the program develop in the members of the company an awarenes of their community and an unmistakable sense of social responsibility.

Although it might appear that such a plan is possible only in the summertime, this is not the case. In Huntington, West Virginia, the Junior League provides for production work and for the salary of a college director for a high school cast, which troupes a play to eleven elementary schools each year. The Principal welcomes this opportunity for his students, recognizing the character and pefsonality development which accompanies a program of community service that demands constant adjustments and the meeting of frequent emergencies.

By serving others, the student is taking part in community living, but Children's Theatre has further benefits. Chiefly, it offers plays which are excellent material for high school abilities. The student generally believes the way to prove he is grown-up is by imitating Broadway. The results are often uncomfortable for audiences and unfruitful for the players. On a not too extensive field trip three years ago I noted that a total of five high schools and two colleges were playing *Arsenic and Old Lace* or *The Man Who Came to Dinner*. I witnessed the struggles of only one adolescent follower-in-the-footsteps of Monty Woolley but I could imagine the rest. Compare for a moment the values for the high school actor in characterizations based on the intricate Mr. Woolcott or the motion picture Karloff with, for example, the Emperor in Charlotte Chorpenning's version of *The Emperor's New Clothes*.[1] The Emperor is a character which the high school actor can understand, explore with comfort, develop and project with confidence. When he realizes that Children's Theatre can give him good acting parts and that holding a child audience is a real triumph his urge to be grown-up may be as well satisfied by a *Sleeping Beauty*[2] or a *Sambo and the Tigers*[3] as by an *Arsenic and Old Lace*.

The high school, using the best children's drama, can offer its students a far more mature theatre experience than imitating Broadway. For example, high schools in Oakland, California, have produced plays for the East Bay Children's Theatre Asociation for a number of years. They appear on the same series with professional productions and productions from the University of California. This gives the high school students' work in drama real stature.

The obstacles to high schools entering the children's theatre field can seem mountainous. Anticipating and preparing for them may reduce their size considerably. The first to consider is student prejudice. Of course, no high school group could ever be inveigled into playing *Jack and the Beanstalk*,[4] that "baby stuff," unless the suggestion were skillfully presented. Certainly the students should know that they are following in the footsteps of actors worthy of their emulation. In the Federal Theatre's superb production of the *Emperor's New Clothes*, the role of the Emperor was created by a highly skilled professional actor who, incidentally, felt that he had never known real theatre until he played to children. Maude Adams and Eva Le Gallienne might also be cited, but probably more impressive to high school youth would be the contemporary situation in Russia, where only the finest of the professional actors play for children. In some places it works successfully to

[1] Samuel French.

[2] Association of Junior Leagues, Waldorf Astoria Hotel, New York, N. Y.

[3] Dramatists Play Service.

[4] Children's Theatre Press, Anchorage, Ky.

cast and assign to crews only advanced drama students and those whose academic standing is particularly solid. Thus, doing the children's play is put on a privilege basis. Also it can be suggested that doing Children's Theatre is a real chance to make an adult contribution to the community. Finally, students' appetites can be whetted by describing the totally different kind of audience they can anticipate.

It has been demonstrated that the other obstacles, curriculum and budget, can be overcome also. It is not always necessary for the inspired teacher to work entirely on her own initiative after school hours, as was the case in Hammond, Indiana, where high school students provided the only theatre for the children of the community. In Boise, Idaho, before the war, a teacher was able to arrange for her junior and senior students to spend their entire class time assigned to speech and drama in preparing and trouping short plays to the elementary schools. Where this is not possible, and a community organization is sponsoring the program, the teacher or another professional director can be hired to work after school with the students.

The problem of budget can often be solved through sponsorship by the Parent Teachers Association or by service clubs. Such sponsorship can make it possible for all royalty and production expenses to be covered, so that the regular school budget is not touched. Even high school drama which is still obligated to clothe the football team may find that a children's audience will yield as much profit as an adult one.

The possible patterns of organization are legion and as widely varied as the communities themselves. A high school might discover a place for itself in programs already being presented and thereby expand existing resources. It might pioneer by introducing Children's Theatre to the community for the first time, either on its own initiative or after having enlisted support from other groups.

II

The relatively small number of colleges and universities working in Children's Theatre (The Universities of California and Minnesota, Allegheny College, The University of Denver, to name a few) have not only succeeded in mastering similar problems but have discovered in such work an easy bridge between town and gown.

Whether or not a college or university has the slightest interest in serving the community in which it happens to be located, there are advantages, theatre-wise, for staff and students which might lead to consideration of Children's Theatre. The Children's Theatre can be authentic experimental theatre; it offers an unusual challenge to artistic integrity; and it is a fertile field for the study of audience reaction.

Children come to the theatre ready for anything, and this means that when planning a production for them no deference need be given ordinary theatre convention. How meticulously, indeed how tediously, the stage manager of *Our Town* entices the audience into accepting the revolutionary experience of seeing a play without scenery and hand props. How elaborately must the sound effects and lighting compensate for the omissions. Even with such gentle handling, the experience is too much to be accepted easily by some seasoned theatregoers. This type of production would seem no stranger to a child audience than the feats of Superman. During the war, gas and tire rationing made such treatment a necessity for many trouping programs. In Philadelphia, where the schedule required visits to some thirty schools, the only means the Junior

League could devise for transportation was using a taxi for lights, costumes, phonograph and make-up kit, with cast and crew traveling by bus and trolley. *Red Riding Hood*,[5] which involves both exteriors and an interior, was done entirely without scenery and played more often than not without backing of drapes. Three, three-foot bushes, made to fold as valentines, demarked the forest paths, and four straight chairs, to which cut-out posts were attached, made the bed. Business required climbing in and out of windows, locking the door, nailing shutters, etc. The actors had to conceive action and business clearly and execute it with precision. The crayon and water-color sketches made by the children after seeing the performances proves that each child had fully imagined for himself each of the scenes. The interiors they drew were complete with furniture, wall paper, curtains, although no two were the same except for the placement of the door and windows and the mood and atmosphere with which they invested their imagined forest scenes were remarkable.

Background music is a production element which allows for much experimentation. In a realistic play designed for adults, only motivated music may be used with impunity. But *The Ghost of Mr. Penny*,[6] a realistic play in modern setting, can be given to children against an almost constant background of music.

These are only two examples of how Children's Theatre can be a truly experimental theatre, freeing director and designer from the bonds of realistic convention which confine him in the adult theatre.

III

Although children will put at the producer's disposal their vast imaginations, they will not reward him with admiration for the accomplishment of difficult feats. Adult audiences may be delighted to see actors eating real lobster in the supper scene of *Ah, Wilderness!*, but children will take for granted a magic effect which has taxed the ingenuity of half a dozen technicians. Just as they have no preconceived ideas of theatre convention, so children have no idea of theatre limitations. For them anything is possible on the stage. All they ask is perfect illusion!

No director can create such illusion in Children's Theatre, no matter what cast he has, unless he approaches his work for children with as much sincerity as he gives to an adult audience. Children crowding into a theatre come neither as an indulgent nor as a hypercritical audience. They are eager and open, but their eagerness can be turned to audible restlessness by ineptitude, their openness to scorn by insincerity or condescension. On the other hand, a good script, produced and acted with artistic conviction, can play upon them so strongly, can enrich and influence them so deeply, that the challenge can hardly be resisted.

A director's attitude is infectious, and where he makes clear his belief in the production, his actors and production workers will respond with good effect. Their first surprise in playing to children quickly grows into great satisfaction, for no actor, be he a Broadway-weary fifty-year-old or a fifteen-year-old-neophyte can resist an audience which gives him breathless attention, shouts of excitement or great waves of laughter.

Observing behavior and recording comments during performance provides rich material for the study of audience reaction. This can be supplemented by analyses of drawings and letters done later by the children. Letters of spontaneous comment reveal the penetration

[5] Association of Junior Leagues.
[6] Children's Theatre Press.

which they often show as critics of acting. For instance, a little girl wrote, "Cinderella was pretending she was crying." Where a large number of letters is received there will be scarcely any phase of production, from casting to lighting, left without direct or indirect comment. Drawings reveal the scenes which created the deepest visual impressions, show up any confusion in the design, and by omission tell the designers where the unnecessary details crept in. A children's audience can register an evaluation of a production in the clear terms it is almost impossible to elicit from adults, even under the most favorable circumstances.

For high schools probably the greatest benefits derived from Children's Theatre are two: the personality development that comes from participating in theatre for a community purpose; and the advantage of drama work which suits adolescent talents. For the college or university the chief advantage seems to be the leeway for theatrical imagination, experimentation, and evaluation which Children's Theatre allows staff and students. From the standpoint of the cultural development of our society, certainly the most important reason for schools and colleges to establish Children's Theatre is to build a future audience. The need to work at building the theatre audience of the future has far too long been ignored by both professional and nonprofessional theatre workers. When a child says to his teacher after seeing his first play, "But you didn't tell us it would be in technicolor," or when a serviceman opines after seeing the overseas *Hamlet*, "I sure like a play better than a show" (meaning movie, of course), it is indicative of the vast numbers whom the theatre has passed by.

Only when children in villages, towns, and cities over the entire country have the experience today of knowing live actors on a stage will there be a future audience demanding all the drama which the commercial and amateur theatres could so readily provide. Only when there emerges a generation with a solid background of childhood theatregoing, will there be a flowering of the American theatre proportionate to our dreams.

IMPLEMENTING THE RADIO COURSE

HAROLD WEISS
Mary Washington College of the University of Virginia

THE art and techniques of radio broadcasting are getting quite a play from educators these days. The ubiquitousnes of radio, its versatility, its glamour make it a natural for addition to the curriculum. High schools and colleges are pepping up their courses in speech and dramatics by the use of this comparatively new medium. No one doubts that radio is here to stay. If proper use is made of radio techniques one can find sufficient justification for using radio for the betterment of speech and personality traits, writing ability, etc. At the present time the educational world is agog over the *FM* channels set aside by the Federal Communications Commission for educational broadcasting. Certainly there might, in the future, be some excellent jobs for the educators who are trained in radio. A recent article in the *Quarterly Journal* tells of the

plans for educational FM broadcasting in three states.[1] Mr. R. L. Loudermilk, of the United States Office of Education, at a recent meeting of the Virginia Committee on Educational FM, reported progress in more than half the states in the country. Such posts as "State Coordinator of Radio" are being created for the proper marriage of radio and education.

Some of the colleges and universities, according to their catalogues, are presenting courses in the various aspects of radio. A tremendous sociological instrument such as radio, they say, justifies such study. Others are definitely interested in offering professional training for announcers, program managers, radio artists. Still others, a rare few, are studying broadcasting as an artistic medium. It is true that radio today presents few programs that merit this attention, but one can always hope for the best; and informed listeners are probably the key to future improvement in programs. The subject matter in the courses is varied and standards for radio courses are being attempted. A set of standards has been proposed by the Federal Radio Education Committee. One of the suggestions marked "production" urges "a laboratory study in directing radio talks, musical and dramatic production . . . auditioning and casting plays; timing; handling of rehearsals; and control room techniques."[2] The thoughtful article in a previous issue of the *Journal*, written by Armand L. Hunter, lists as the objectives and values of a comprehensive program of education for radio: "(1) The development within the student of an understanding of the social implications of the medium, its political and economic significance, and certain standards of taste and evaluation in terms of content and form; (2) a professional and practical training in the skills and techniques of radio broadcasting; (3) the development of research, teacher training, and the utilization of radio in the process of education."[3]

Radio instruction is comparatively new; so there may be opportunity to criticize the manner in which the theoretic and academic elements are handled in classes. This paper, however, only proposes to develop further the method in which the laboratory or workshop procedure may be used to offer students real opportunities to implement the learning and skills obtained in the classes. Somehow time and facilities must be provided to allow the students to produce radio programs. Without production, the radio course is an effete shadow without even tradition to justify its place in the high school or college curriculum. How to reproduce the practice program is a problem to the radio teacher. Many methods are used by many teachers. Some instructors are lucky enough to obtain radio time on local stations. In this case the local radiolites compete with NBC or other network talent—and naturally come off second best. They are subject to the whims of the local manager. The time offered is generally at an undesirable hour; the programs are frequently surrounded by commercial announcements that make the program sound cheap, sometimes ludicrous, even vulgar. The programs reach audiences which are far removed from the talents offered by the average college group. There is always the exhausting question of "Should we play down to our audience?" Remote lines

[1] H. L. Eubank, "Statewide Plans for Educational FM Broadcasting," QUARTERLY JOURNAL OF SPEECH, XXXI (October, 1945), 333-338.

[2] Federal Radio Education Committee, "Standards for College Courses in Broadcasting," QUARTERLY JOURNAL OF SPEECH, XXXI (October, 1945), 338-340.

[3] Armand L. Hunter, "Education for Radio," QUARTERLY JOURNAL OF SPEECH, XXX (October, 1944), 299-306.

must be laid, paid for, and equipment must at least be of sufficient fidelity to guarantee broadcasting of commercial calibre.

Some schools and teachers prefer to implement the theories taught by setting up a miniature studio and audience chamber whereby a public address system is used and the broadcasting group merely sends its program to others in the class. This method has obvious limitations. Broadcast conditions such as timing, necessity for varied audiences, and obtaining a sizeable audience are not possible. Some of the thrill of reaching the unknown is lost. A similar idea, using transcriptions for class study is used by some. But for this type of simulation there is a need for experienced engineers, and expensive equipment to give faithful results. New magnetic type recorders may help in this connection when they are perfected and come into common use. Of course combinations of these methods may be used by some classes with good results. But the imperfections of each set-up must be considered.

Schools and classes in journalism have their school newspapers; the dramatic classes and departments have their dramatic workshops. Is there no possibility for radio classes to conduct similar workshops for their own audiences? It so happens there is such a solution available at a comparatively low cost. This is the so-called, wired-wireless, radio frequency method. The programs produced by the radio workshop are piped to dormitories and student lodging houses, if they are in a compact geographical area. The signal is fed into the power system or water-pipe system of the college. This signal which is set at a predetermined frequency may be picked up by standard radio receivers. Since in normal times about 90 per cent of the students have radios, there is an excellent possibility for large homogeneous audiences. The cost is low, because existing studio equipment is used.

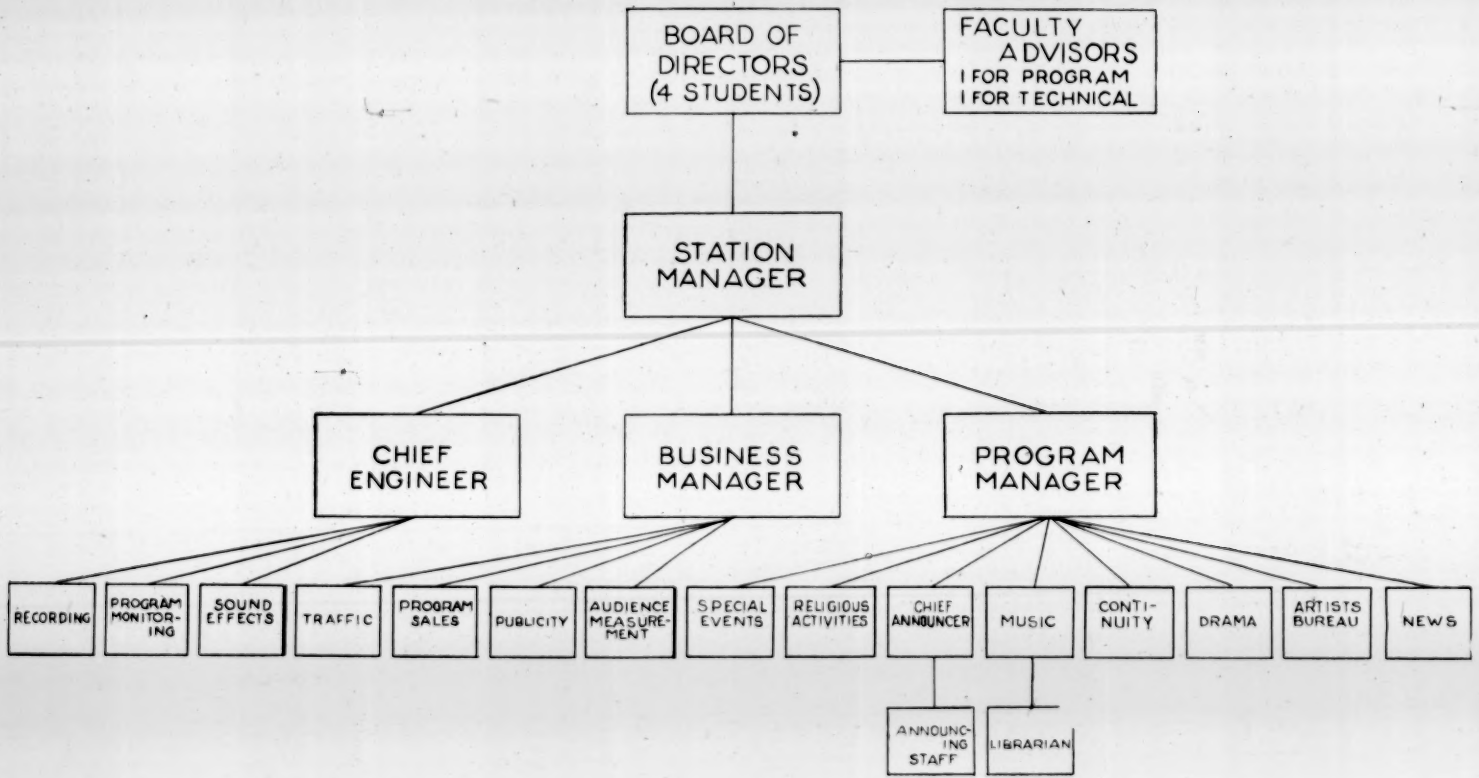
According to the Federal Communications Commission, collegiate stations are legal as long as they restrict their signals to the college community and radiation from the main transmitter on lines running from the transmitter are in no case more than 260 feet from the line or transmitter. Of course the installation must abide by the rules of the FCC, but simple tests can determine whether or not there is illegal radiation. The entire transmission system in one college, serving some 1300 students in seven fairly scattered dormitories cost less than $300 to install, and operation is easily accomplished by untrained students.

Aiding in the establishment of collegiate organizations is the Intercollegiate Broadcasting System, a nonprofit organization which includes fourteen of the leading colleges and universities of the East among its members. This group, which went into operation in 1936, is shaking off wartime quiescence. Although the group's primary interests lie in the student-run campus stations, the idea of wired-radio-frequency installations can be of interest to all who seek outlets for theoretical elements taught in various radio classes:

> College radio stations serve a double educational function by providing radio training for participants and college interest programs for the student listeners. The station personnel profit by the experience of operating a complete, business-like radio station. Student maintenance of the station begins with the planning and installing of the needed equipment, which may be entirely or partially manufactured by the students, and continues through constant improvements of the station, technically, as well as including experience in station operation, preparation and production of programs.[4]

[4] Statement by George Abraham, Intercollegiate Broadcasting System chairman, at the General Hearing on Frequency Modulation, October 13, 1944, before the Federal Communications Commission.

WORKING STAFF FOR WMWC



Such a radio set-up can be made more than a student activity; it can be associated with academic classes in broadcasting.

All technical data may be obtained by writing the Intercollegiate Broadcasting System at 507 Fifth Avenue, New York. A rather tightly organized group must be enlisted to run the campus station properly. The organization listed below is the working group at Mary Washington College of the University of Virginia. The block diagram shows how similar to a professional organization it is.

Programs include dramas written and performed by members of the radio broadcasting classes; they utilize musical groups, commercials, newscasts (including campus, community, and national news), forums, discussions, interview programs—all the varied types that are met in commercial radio. With the limited audiences, the classes can experiment and can put on programs which are in need of criticism without exposing the tyros to the merciless comparisons which are inevitable when they appear beside network shows.

A schedule of a typical week lists the following regular programs. The Classical Hour, 2:00 P. M. to completion. This features symphonic music, both live and recorded. The "to completion" feature allows the symphony or concert plenty of time to offer a musical composition without cutting. These scripts are written and announced by members of the radio classes, as are all programs. The Music Department cooperates closely because it sees the opportunity to acquire audiences for the numerous recitals this daily program allows.

The Radio Workshop is 4:15 P. M. to 4:30 P. M. This is an exceptionally good period because our school has few academic classes in the late afternoon. The program includes a variety of shows. A typical week included a dramatized poetic show featuring Elizabeth Barrett Browning's "Sonnets from the Portuguese;" a religious discussion, "I Have Felt a Presence;" "Our Town," in which the local playgrounds were featured and youngsters and playground directors discussed their work; an original drama, "Waiting For the Train;" and "Come on and Sing," featuring an entire dormitory singing original songs composed by one of its residents. For each program there is a director, appointed from the radio classes, a control engineer and assistant if necessary, special continuity writers, and any other staff members. Program logs, including working personnel, are made up a month in advance.

Campus News is presented from 4:30 P. M. to 4:35 P. M., local commentators vying with each other to present the news, the gossip, the announcements for the day. Popular songs by record or by live talent are presented from 4:35 P. M. to 4:45 P. M. The day's schedule is completed, in cooperation with the campus International Relations Club and the Social Science Club, with fifteen minutes of international or national news delivered in forum, discussion, or straight newscast style.

Thus it is possible, I believe, to run a live broadcasting system for a compact, college audience, and to tie it, in whole or part, to formal instruction in radio.

LINGUISTIC PROBLEMS OF DEAFENED VETERANS RETURNING TO THE UNIVERSITIES

ALICE MENDENHALL WELSH
University of Minnesota

SINCE the beginning of the fall quarter, approximately 1,330 veterans have enrolled at the University of Minnesota. With many of these returned servicemen, the university is faced with the problem of carrying on rehabilitation begun in Army and Navy hospitals. This influx of veterans at the University of Minnesota is typical of what is happening in universities and colleges all over the country; special facilities must be provided to compensate for the inadequacies of these men. It is impossible as yet to estimate accurately the percentage of veterans with hearing impairments who will return to the universities, but many have already enrolled, and, following complete demobilization, the number will certainly increase.

This means that the speech clinics will have the responsibility of locating those veterans who need linguistic rehabilitation, in order that compensations may be made more easily and quickly, for there is a tendency among hard-of-hearing individuals to adopt a policy of isolation rather than to face their situations objectively and to seek therapy. After locating the hard-of-hearing veterans, the speech clinics will then be obliged to provide special services in an attempt to readjust more completely these persons with defective hearing. Although thousands of hearing losses have been detected and treated in government hospitals, those deficiences of a progressive or of permanent nature will be the responsibility of the speech clinics and other agencies for years to come. Obviously, a successful program of readjustment for the deafened veterans will be the result of a coordinated effort by carefully trained specialists in the field of veteran rehabilitation as well as in the fields of speech correction and hearing.

Some veterans with defective hearing have lost confidence in their ability to function effectively as civilians and have developed "Rip Van Winkle" feelings and tendencies. From the beginning, the advantages of participating in group life rather than seeking seclusion must be demonstrated. In some instances, a prelude to speech training may be a program of carefully planned social activities in the clinic until the individual finds other companionship on campus. As a matter of fact, responsibility for a considerable portion of the social readjustment of hard-of-hearing veterans must be assumed by the speech clinician. The clinician may encourage deafened veterans to attend dances, concerts, and movies—all social activities requiring a minimum of speech. When vocational preferences have not yet been indicated by the veteran, the speech pathologist may be asked to make suggestions concerning the man's qualifications for various types of work.

At the University of Minnesota an extensive counseling program has been established to enable veterans to readjust to civilian life with greater ease. It was soon discovered that veterans had many more problems than those who had never been in service and, therefore, needed an accessible, specialized program. This bureau is equipped to handle social, economic, psychological, sociological, academic, vocational and speech and hearing problems of the returned service men. Already the bureau has been so

successful in handling veteran's problems that the personnel of the organization has been expanded.

The speech clinicians at the University of Minnesota have found that, in general, the deafened veteran is concerned with his own deteriorating speech and the loss of his ability to comprehend the speech of others. These inadequacies not only interfere with his social adjustment but also handicap him greatly in the classroom. Without special training he is unable to understand lectures or follow class discussions satisfactorily, and is, therefore, lost in the maze of classroom language. These persons should be advised to confer with their individual professors, to explain their language difficulties in order to gain the professors' understanding and cooperation and to avoid possible academic failure. Furthermore, these persons should be encouraged to take seats near the front of the classroom so that what hearing they have may be employed to the fullest extent. Perhaps, in some cases, written assignments can be substituted for oral recitations until a more complete academic adjustment occurs. The speech clinician or advisor might suggest, also, that these persons arrange to borrow lecture notes from classmates until proficiency in speech reading has been acquired.

Although the degree and type of hearing loss largely determine the severity and kind of language deficiency, the individual's speech will usually be defective in both articulatory and phonatory aspects. Therefore, in an aural rehabilitation program for deafened veterans, the university speech clinic must provide classes in speech reading, facilities for the correction and prevention of articulatory and phonatory deterioration, recommendations when the need for a hearing aid has been indicated, physical and psychological counseling concerning social, vocational and academic problems. These veterans are interested primarily in an accelerated program that will enable them to compensate for their language difficulties as quickly as possible in order that linguistic efficiency may be restored. All veterans are desirous of attaining as rapidly as possible the economic and social status they would have held had they not been called into service.

In coping with these specific problems, it would be ideal if every person with a hearing impairment could receive the services of a medical diagnostician and prognostician to determine the type and degree of deafness and to provide medical recommendations regarding the probable course of the condition. Often the audiogram alone does not indicate accurately or definitely the degree of difficulty the individual will have in hearing or imitating speech. This is the crux of the problem. The audiogram should be interpreted in terms of the location and the amount of the loss for the speech sounds. Therefore, the collaboration of the otologist, otolaryngologist, hearing aid specialist and speech pathologist is essential if the most complete restoration possible is to be achieved. When these special services are not available, however, the speech clinician should compensate by making several audiograms, supplemented by speech tests, in an attempt to discover what types of therapy are needed. Frequently, the speech clinician lacks the ability to interpret the audiogram accurately in terms of therapeutic measures and, consequently, is unaware of its usefulness. When this is true, he should recognize his limitations and know where to turn for help.

The hearing aid probably will be the greatest single therapeutic factor em-

ployed in the readjustment of hard-of-hearing veterans, and it is for this reason that speech clinicians should be familiar with these instruments.[1] The hearing aid should not be regarded as a panacea for all speech and hearing disorders, for the utilization of a mechanical aid is only one step in a program of aural reeducation. It should be remembered, however, that much of the dissatisfaction among individuals acquiring hearing aids results from a lack of knowledge concerning the limitations of the instrument.

Although the hearing aid helps to eliminate or reduce the speech difficulties of the hard-of-hearing individual in most instances, some articulatory problems usually accompany a hearing loss. Therefore, special emphasis must be placed on the amplification and articulation of consonants because these sounds are more difficult to hear and to produce than the vowels and, consequently, deteriorate more rapidly. Because sounds vary widely in acoustic characteristics, chiefly in frequency and loudness, some sounds need to be amplified more than others. Most of the articulatory problems of the hard-of-hearing involve consonant sounds in the high frequency range and consonant sounds which are not readily and easily seen.

In dealing with these articulatory problems in the clinic, the speech clinician will usually find that those which are of a similar nature can be grouped effectively in small classes when the hearing losses are not too great. Auditory stimulation of the defective sounds greatly augments other methods of therapy used with these groups. Another clinical procedure which has proved satisfactory to both the veteran and the clinician is the use of the students' textbooks. We have had students bring their reading assignments in various courses to the clinic; these assignments are then read orally, enabling the clinician to correct the mistakes in pronunciation and, at the same time, providing extra study and review periods for the student. One deafened veteran who was enrolled in a law course orally briefed legal cases in the clinic before attempting oral recitation in class. This procedure not only served to correct his speech, and to give him self-confidence, but also met with the approval of his law professor.

Besides having to handle the articulatory difficulties of deafened veterans, the speech clinic should be prepared to treat their phonatory deviations. It would seem that phonatory excellence in speech is related to good hearing,[2] for almost all hearing deficiencies are accompanied by disorders of phonation in one form or another. If the individual was not hard-of-hearing before entering the service, his voice will probably remain unchanged for awhile and then gradually deteriorate. Phonatory deviations are characterized by (1) an extremely high or low pitch, (2) volume which is too loud or too soft, (3) the absence of inflection or exaggerated inflection, (4) speech that is poorly phrased or lacking in good rhythm and (5) excessive nasality.

Obviously, since good hearing tends to maintain good voice quality, the individual should remain "hearing conscious"[3] in order to predispose good voice quality. Again, acoustic amplification may be directed toward the acquisition and retention of improved vocal quality.

Accompanying the speech deterioration of the deafened veterans will be

[1] T. B. Fest, "Hearing Aids: Recent Developments," *Journal of Speech Disorders*, IX (1944), 146.

[2] Robert West, Lou Kennedy, and Anna Carr, *The Rehabilitation of Speech* (1937), p. 156.

[3] Douglas Macfarlan, "Using Residual Hearing," *Hearing News*, November, 1939, pp. 9-12.

an inability to comprehend adequately the speech of others. For these individuals, instruction in speech reading must be provided. Some of the veterans have received instruction in speech reading in Army or Navy hospitals and are desirous of continuing this training, while others have had no previous training and wish to begin compensating for their losses before more extensive speech deterioration occurs. Ideally, both group and individual speech reading instruction should be given; however, when this is impractical, real progress can be made in very small classes. Instruction in speech reading furnishes a situation in which class members not only profit from encounters with other hard-of-hearing men, but also acquire more extensive experience in speech reading. Material which is adult and useful to the veterans stimulates interest in speech reading more quickly than juvenile selections and impractical drills. The speech reading exercises might evolve from the experiences with the students' environment.

Once skill in reading speech has been acquired, there is a tendency among veterans to rely solely on this proficiency, allowing their hearing to degenerate. According to West, probably no other function of the human body atrophies so rapidly with disuse as that of hearing.[4] In order to prevent functional atrophy of the hearing mechanism, hearing aids should be utilized to conserve and reinforce any remnant of hearing. Maximum employment of hearing residue, combined with speech reading, provides the most desirable compensation for any hearing loss. Not all persons, however, become adept speech readers; some are more skillful than others; apparently there are many contributing factors related to the acquisition of proficiency in speech reading.[5] There is need for more scientific research in the field of speech reading.

Most deafened veterans are eager to take advantage of all the available services of the university which will enable them to adjust more easily and readily to civilian life. The speech pathologist must demonstrate to the dubious ones the need for objectivity and early rehabilitation.

[4] West, Kennedy, and Carr, *op. cit.*, p. 162.

[5] Gordon Berry, "The Psychology of Progressive Deafness," *Journal of the American Medical Association*, CI (November, 1933), 1599-1603.

GROUP APPLICATION OF THE THEMATIC APPERCEPTION TEST

RUTH MILLBURN CLARK
University of Denver

TODAY the study of personality is receiving a great deal of attention. Educational, professional, and technical books and journals, as well as popular magazines and books, devote space to this ever interesting subject.

Many people are more interested in personality improvement than they are in mental development. They know that their careers and their success depends upon the skill and sincerity with which they deal with people.[1]

[1] Louis P. Thorpe, "Nature and Significance of Good Personality," *Education* LXI (1941), 579.

Some teachers of speech, especially Professor Elwood Murray, have long claimed that "speech training is personality training." Speech correctionists and clinicians are very much aware that persons with defective speech more frequently than not have personality problems. Speech pathologists, who view stuttering as a symptom of a deep-lying personality disorder, as well as other clinicians, are in need of tests to enable them to understand and analyze more

adequately the personality of their clientele:

> A major need exists for probing instruments which uncover content material of dynamic and etiological significance such as goals, values, traumata, complexes, and conflicts. These instruments should reveal the interrelationships and configurations in the structure of personality and not simply isolated traits and attitudes.[2]

Many workers have attempted standardization of personality diagnosis; and Guilford remarks that "the zeal and effort shown at present in the story of personality reminds one of a similar interest in the subject of general intelligence one-fourth of a century ago."[3]

Rating scales which may be marked either by the subject himself or by an observer are often employed to evaluate personality. Other tests use the questionnaire technique and ask the subject to report on his customary actions and reactions by answering a series of questions. By administering a battery of tests a more detailed analysis may be obtained. Such tests often claim to be "objective;" nevertheless, objective methods of analyzing personality do not meet the exigencies of the problem because they often measure only one aspect of the personality. Another criticism of the objective method has been the possibility of distortion on the part of the subject, either unwittingly or otherwise. However, the great degree of standardization of scoring and interpretation is a big advantage for this type of test.

In attempting to reconstruct a personality, it is scientifically sound to look for causes of maladjustment, and remove them and not to work on symptoms. In seeking causes for maladjustment one might well try to ascertain what basic needs have been frustrated, what are the reactions to these frustrations, what the patient thinks about his enviroment, and how he feels concerning his adequacy for meeting the future as well as the present. If clinicians, in speech and in other areas of instruction could more completely understand such facts they would probably be more efficient in helping their patients attain a better adjustment, because they would have greater insight into, and understanding of, the patient's problems.

Further research and study in understanding human behavior is desirable. Accurate diagnostic techniques to aid in understanding personality will help in developing better methods for personality adjustment. An objective method of diagnosing personality could help medical science toward a better understanding of organic problems.

I

A newer technique, receiving attention at the present time is the less direct "projection" method:

> The method is built on the hypothesis that conscious and unconscious motivated attitudes, habits, and needs may be projected if they are sufficiently condemnable to be refused recognition by their possessor. All the different projection techniques have the same general purpose: to have the subject reveal things about himself that he does not know, or that he dare not divulge. Suitable devices for the projective study of personality differences are: finger-painting, modeling in clay, play with toys, cloud pictures, ink blots, and interpretative responses to pictures.[4]

At present the projection method of personality diagnosis seems preferable to the objective test method. The former, however, is a clinical procedure and as such is not applicable to groups. With the idea of trying to diagnose more accurately personalities in groups, I attempted to convert one of the clinical projection tests into a group instrument.

[2] Ruth Millburn Clark, "A Method of Administering and Evaluating the Thematic Apperception Test in Group Situations," *Genetic Psychology Monographs*, XXX (1944), 9.

[3] J. P. Guilford, "Trends in Personality Research," *Education*, LXI (1941), 636.

[4] Clark, *op. cit.*, p. 8.

This article is a short report on the findings of that study. The results and suggestions in this paper are from a more detailed discussion of the investigation referred to in footnote, No. 2.

The purpose of the study was to apply one of the individual projection measuring instruments of personality to group situations. An attempt was made to work out a group projection test, with an objective key for evaluation purposes, from the Thematic Apperception Test developed by H. A. Murray and his coworkers at the Harvard Psychological Clinic, and then to ascertain the reliability of such an instrument. Although the problem did not include the validation of the projective method of analyzing personality, the method has been rather widely used by psychiatric and clinical workers and found to be of considerable value. The second revision of the Thematic Apperception Test, made during the winter of 1942, was the one used for the study. It consists of 28 black-and-white pictures. These are numbered from 1 to 20 with alternates for men and women in 8 cases. It was deemed advisable, however, to limit the investigation to the first series of pictures (standard test). This consisted of 10 pictures with alternates for men and women in 4 cases.

II

In administering the Thematic Apperception Test, the subject is told to use his imagination freely and to tell a story about each picture. The pictures are handed the subject one at a time, and the experimenter writes verbatim everything the subject says.

In administering the group projection test the subject read a series of different stories about the picture. He then selected the one that represented, or most nearly represented, his idea of the picture.

The pictures of the test are very indefinite in detail; hence, they allow the subject freedom in projecting his own feelings in constructing his stories. For example, picture no. 1. is a young boy contemplating a violin which rests on a table in front of him. His attitude and expression is such that the subject may construe it to represent different emotions, such as despondency, frustration, resentment, ambivalence, contentment, satisfaction, or pride.

The following story for this picture was written by one subject:

> At school the music teacher has given this little fellow an unreasonable lesson, he thinks. He has been a loafer in music and now everybody is forcing him to work. He sits there thinking of the innumerable things that a little boy thinks of. The violin is a blank in front of his face. He thinks of how he would like to play with the boys. He would like to play "cops and robbers" but he cannot. He will get up and go out and play.

This same subject selected the following story from the group projection test:

> The boy has been told to practice, but he wants to go out and play with the other boys. He is angry and resentful because he has to practice. He thinks music is foolish and never achieves any success in it.

According to these stories the subject felt that the enviroment was frustrating. It thwarted and dominated him and he reacted with neurotic symptoms. In one story he is submissive and in the other one he is angry and resentful. In the original story he becomes adequate because he goes out to play. In the group test he is not adequate and the ending is not satisfactory.

Another subject wrote the following story on the same picture:

> The boy has been motivated by his parents to become a great violinist as is his father. He is looking at his father's famous violin and wondering if some day he will play it as well as his father in front of great multitudes and obtain great acclaim. The boy lived up to his parents and his hopes and became a great musician.

This subject selected the following story from the group test:

> The boy's dead father gave him the violin. He is very fond of it and wants to be a great musician and achieve fame as his father did. He never lost the determination to follow in his father's footsteps. He studied hard and sacrificed much for his music but was amply repaid for the effort as he achieved great fame.

The analysis of these stories shows that the environment is helpful and recognizes and accepts him. He reacts to the enviroment with self-sufficiency and emotional stability and attains his goal. The ending is satisfactory to himself and also to society.

These analyses will be clearer after reading the explanation of the categories and after seeing how values are recorded on the chart.

In the study the specific problems for solution were these:

1. Can the Thematic Apperception Test, which is a subjective individual technique, be converted into a group instrument using a scoring key?

2. What is the correlation of the dynamic content of the stories, from the Thematic Apperception Test, when no limits are placed on the subject's imagination because he makes up his own stories; and when limits, in the way of definite suggestions as made in the multiple choice group test, are used?

3. Will the subject in selecting a certain story from the group projection test still project his drive, needs, frustrations, etc., as investigators say he does with the Thematic Apperception Test?

The subjects for this study were 50 students, 12 women and 38 men. They were members of a beginning speech class at the University of Southern California. The age range was 16 to 23 years, the average being 19.9 years.

The group projection test was constructed from an analysis of 852 stories from the Thematic Apperception Test, secured from subjects in several different localities and from different occupational groups with a wide age range. A scoring key for the group projection test and a tabulation sheet were constructed at the time the test was built.

The stories from the Thematic Apperception Test and the group projection test were analyzed by the tester for their dynamic content according to the following categories:

1. Needs
2. Effect of the enviroment on the organism
3. Reaction of the organism to the environment
4. Adequacy of the principal character as shown by the general themes and dominant tones of the stories
5. Ending

The following needs were represented in the first category: achievement, affection, belongingness, recognition, and sensory gratification. Sex is included in the need for sensory gratification.

The second section, effect of the enviroment on the organism, was divided into three parts: A, frustrating; B, helpful; and C, neutral. There were very few C (neutral values), perhaps 10 in all of the stories. These were recorded in the B section of the tabulation sheet.

The third section, reaction of the organism to the enviroment, was divided into A and B sections, the A portion indicating maladjustment and failure, and the B portion implying adequacy, adjustment, and success.

The fifth section, ending, was also divided into A and B sections, the A part indicating that the ending was satisfactory neither to society nor to the individual, and the B part indicating that the ending was satisfactory to society and the individual.

Categories 2, 3, and 4 were further

TABULATION SHEET

NAME ..... AGE ..... DATE ..... SEX ..... OCCUPATION ..... OR SCHOOL ..... GRADE .....

Picture	*Needs* A B C D E	*Effect of Environment* II A	II B	*Reaction to Environment* III A	III B	*Adequacy* IV A	IV B	*Ending* V A	V B
1.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
2.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
3-M. 3-F.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
4.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
5.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
6-M. 6-F.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
7.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
8-M. 8-F.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
9-M. 9-F.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
10.	A B C D E	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	A	B
NUMBER									
TOTAL									

divided into four subheadings under each A and B section. This last division gave the analysis more refinement. All the A parts of the analysis are negative or unfavorable; all the B parts are positive or favorable. When an analysis of the test was recorded on the tabulation sheet, (see tabulation sheet) a quick survey indicated the trend of the personality being evaluated.

III

All the tests for this investigation were conducted in a projection room in the Cinema Department of the University of Southern California. The room was equipped with a screen, a rheostat on the lights, a 35 millimeter slide projector, and chairs with arms that provided writing space. Transparencies of the pictures of the Thematic Apperception Test were projected on the screen. Three minutes were allowed for each picture. Twenty-five students took the tests each time they were administered.

The Thematic Apperception Test and the group projection test were administered in identical manner. The clinical test was scored from the same analysis sheet that was used in constructing the key for correcting the group projection test. The results from both tests were recorded on tabulation sheets and treated statistically. The tabulation sheet was built in such a manner as to render a "wholistic" approach; that is, with a certain number of needs there is a tendency for the personality to react in certain patterns. When recorded on the tabulation sheet, a glance indicates whether the reactions are favorable or unfavorable.

The subjects were divided into two groups. Group 1 took the test in an altered clinical manner first (the pictures were projected on the screen and the subject recorded his own stories). Two weeks later this group took the group projection test. Group 2 took the group projection test first, and two weeks later took the test in the altered clinical manner.

One representative story from each of the clinical tests was evaluated by another worker as a check on the reliability of the investigator's analysis. The coefficients of correlation from these data revealed a high degree of agreement between the two sets of judgments.

The Thematic Apperception Test is a subjective device, and the results from it are considered to be a function of many factors, including the ability and background of the experimenter, his experience with the test, and the particular analytic method employed.

All these limitations apply to the construction of the group projection test used in this study and to the analysis of the stories from the original Thematic Apperception Test. Although an objective scoring key for the group test has been constructed to overcome the major handicap of interpreting the responses, it does not follow that the best or only interpretation for a particular plot was made. There are limitations pertaining to the sampling in the study. The comparatively small number of subjects (50) constitutes another weakness.

IV

Several possible interpretations may be given for the findings. With the clinical test as the criterion, however, the results suggest the following:

1. There is a substantial relationship between the Thematic Apperception Test and the group projection test in four of the five categories used in analyzing the stories.

2. There is a much higher relationship between the two tests when the clinical test is administered first.

3. The group projection method is not identical with the clinical method,

but there is enough relationship to indicate that with further research and refinement it could probably be utilized in situations where it will have definite advantages over the individual method.

4. The group projection test does not indicate the *needs* so accurately as it does some of the *other* categories.

5. The group projection test most nearly approaches the Thematic Apperception Test in diagnosing the ending and the adequacy of the leading character. In these categories it appears to be an effectual substitute for the clinical test.

6. The group projection test could be employed very effectively as a screening device to locate subjects needing more thorough, probably individual, diagnoses.

7. The group projection method merits further investigation.

Several possible studies in this field have been suggested as a result of the present investigation. Research along the following lines is indicated:

1. The group projection test could be shortened by administering to a larger sampling and by discarding the stories not checked, or rarely checked.

2. Research might be carried on to ascertain whether the test could be distorted by a subject trying to make a good or poor impression.

3. A place should be provided in the test for an original story and the subject allowed to check a suggested plot or write his own plot. This would reveal how often and how accurately the group projection test adequately expresses the subject's reactions to the picture.

4. The analysis sheet used in ascertaining the dynamic content of the stories should be refined; that is, the subheadings under the A and B portions of the different categories should be placed on a continuum so that there would be an equal progression in each subsection.

NATIONAL SURVEY OF STATE LEGISLATIVE PROVISIONS FOR THE SPEECH DEFECTIVE CHILD IN THE PUBLIC SCHOOL

FRANCES WELBORN FESLER
Laboratory for Child Research, Mooseheart, Illinois

THIS survey was made to discover what legislative provisions have been made by the various states for the education of the speech defective child in the public schools of the nation.[1] A letter was sent to the director of each state department of education and to the supervisor of schools in Washington, D. C., asking for information concerning legislation enacted by each state for the education of the speech defective children of that state.

Three states, Delaware, Missouri, and Wisconsin, with a combined school population of 1,432,164 or 5.4 per cent of the national school population, have specific legislative provisions for speech rehabilitation in the public schools.[2] Eight states, Alabama, California, Illinois, Michigan, Minnesota, Nebraska, Oregon and Washington, with a combined school population of 5,890,564 or 22 per cent, have listed speech defectives as one type of handicapped children to

[1] The survey was done under the direction of Dr. Martin L. Reymert, Director of the Mooseheart Laboratory for Child Research.

[2] Figures on school population are from the U. S. Bureau of Census, 1940.

receive special education in the public schools.

In seven states, Connecticut, Florida, Indiana, Massachusetts, Pennsylvania, Rhode Island, and Vermont, and in the District of Columbia, with a total school population of 4,640,349 or 17.3 per cent there is no mention of speech defective children in state legislation and school provisions, but speech defectives are included in the public school programs through a broad interpretation of the laws governing the education of handicapped children.

The letters from five states, Connecticut, New Mexico, North Carolina, Ohio, and Utah, a total school population of 2,811,931 or 10.5 per cent, indicate that while there is at present no program for speech defectives, such a program has been proposed or is under consideration.

Twenty-six state directors of education replied that there was no legislation to provide for the education of speech defective children in their states (with a total school population of 12,320,875 or 46 per cent), and mentioned no other provisions, programs or proposed legislation. In some of these states, it was indicated that there were private agencies working in the field but without public funds.

In summary, it may be said that 6.1 per cent of the states (including the District of Columbia), or 5.4 per cent of the total school population, have specific legislative provisions for speech rehabilitation in the public schools. Sixteen and three-tenths per cent, representing 22 per cent of the total school population, have included speech defectives in the types of handicapped children to receive special education in the public schools. In another 16.3 per cent of the states, comprising 17.3 per cent of the total school population, speech defective children are not mentioned in legislative provisions, but are included in the programs for handicapped children. The letters from 10.2 per cent, representing 9.2 per cent of the total school population, indicate that programs have been proposed or considered. About 50 per cent, or 46 per cent of the total school population, mentioned no programs, provisions, or proposed legislation. At the time of the survey, disregarding *proposed* legislation, 61 per cent of the states, comprising 55.3 per cent of the total school population, had no programs or formal provisions. Thirty-nine per cent of the states, or 43.7 per cent of the school population, were taking care of their children by specific inclusion of the speech defective in the laws regarding handicapped children or by liberal interpretation of such laws.

THE RHYTHM OF ROBINSON JEFFERS' POETRY AS REVEALED BY ORAL READING

CORNELIUS CARMAN CUNNINGHAM
Northwestern University

IT has long been known to teachers of oral interpretation, if not to teachers of literature in language departments, that it is the oral reading of poetry which establishes its rhythm. This chip-on-the-shoulder manner of statement is intentional. It grows out of experiences the writer has had with students who have been studying speech and English simultaneously. They have on several occasions been "marked down" by their English instructors when they have submitted scansions of poems worked out in line with the stresses they put on the words and syllables as they read the poetry aloud. Especially has this been true when two or more students have disagreed as to the results of their scanning on certain words, phrases, and lines.

They have been told by their speech instructor that stress variation is the basic determinant of rhythm in English poetry, as length of syllables is in French poetry. Moreover, it has been pointed out to them that as poetic expression is heightened by strong emotion or loftiness of theme, the more complex will be the stress variation patterns, and, as a result, the more subtly beautiful will be the rhythmic effect. As a corollary to this, they have been encouraged to get results that will bear the stamp of individuality, provided only that whatever they do can be logically and artistically justified. The analogy with music on this count has been called to their attention, as it has been pointed out that interpretations of the same composition by singers or instrumentalists may differ, yet in each case be satisfying as works of art.

With this point of view, apparently, not all instructors in English agree. The most striking instance to come to the writer's notice was the case of a student who was given a failure on a scansion of William Blake's "The Tiger." The student had followed the speech instructor's advice and had put the stress marks on the words and syllables which he had actually stressed in reading the poem aloud. Thus the first two stanzas, for example, had been stress-marked as follows:

Tíger, tíger, búrning brìght
In the fórests of the níght,
What immórtal hánd or éye
Could fráme thý féarful sýmmetry?

In what dístant déeps or skíes
Búrnt the fíre of thíne eyes?
On what wíngs dare he aspíre?
What the hánd dare séize the fíre?

To the dismay of the student, and to the writer's consternation when he was shown the paper, the English instructor had written on the margin: "This poem is written in trochaic meter [a statement which might be successfully controverted; apparently the gentleman had never heard of initial truncation]; therefore, the feet should be indicated as trochees." Try this and note the astonishing result! Not even a child would read the poem in such a way as to get such stressing.

This basic relationship between rhythm and oral reading was what led George Puttenham—or whoever it was who wrote *The Art of English Poesy* back in the sixteenth century—to define poetry as "Speech by metre," thereby recognizing the part played by vocal utterance. Until the study of literature

became a game for historians and philologists, reading poetry aloud was regarded as a perfectly natural way of coming to know it. William Alexander Percy, in his fine autobiography, *Lanterns on the Levee*, published in 1941, is at least one modern who recognizes this. Writing of one of his boyhood teachers, Judge Griffin, he says: "He read me *Paradise Lost* . . . and I perceived grandeur and nobility and heroic struggle, even when I didn't understand." Later, after referring to Milton's "headachy classical allusions," he adds: "Milton studied and Milton read were quite different, I found. Judge Griffin's was the only method. Poetry should never be taught."

Failure to recognize the fact that literature, like music, is a temporal art, not a spatial one, and that the rhythm of poetry is a matter of vocal utterance, accounts for the queer practices of certain eccentric modern poets: putting words above and below lines, or in spirals and diagonals, or in agglutinations. Occasionally one of these extremists writes a good poem, but its high quality as poetry is not discernible until the obstacle of its visual appearance has been removed. For it is only when words are written in the traditional fashion and then read intelligibly and intelligently that they can be fully understood.

But, still more important, oral reading should be used as the means of solving problems with respect to the prosody of poets. It is the purpose of this article to show the results obtained by adapting oral reading to this end. The poet chosen is Robinson Jeffers, who probably presents the most challenging problem in prosodic analysis of all the poets writing in English today.

Recognition of his genius has been, for a considerable number of years, enthusiastic, with but few dissenting voices. He has been hailed by critics as an original poet of unusual intensity and scope. Some of his admirers claim he is the greatest poet America has yet produced. One of them, Charles Erskine Scott Wood, says of him: "I think Jeffers the largest of our living poets, the greatest English poet of today. . . . I do not know of any one else so little imitative, so dramatically imaginative, so much the bard, the seer, the poet."

Most critics, as usual when discussing poetry, confine themselves to comments on his ideas and his spirit. When they do speak of form, it is in vague, often acknowledgedly uncertain, terms. His "cadenced poetry" has "the rhythm of the sea," "like the welter and assaults of waves on his own Carmel coast"—to put two of these critical comments together. In line with this opinion, he is frequently spoken of as a writer of free verse, not the poetry of conventional, or classical, prosody at all. Certain oral readers who have interpreted his poetry publicly have made sure that they read it as free verse; i. e., adhering to the cadences of this form of poetry and thereby making every line a rhythmic unit of utterance with no run-overs. Occasionally they have begun lines with stresses that have been positively startling in their abruptness. The writer recalls one reading of "Boats in a Fog" which was bewildering by reason of these effects.

Jeffers himself, as is usually the case with a creative artist, throws little light on the subject of his technique. He does go so far as to say, in what could hardly be called a burst of illuminative explanation, "It seems to me there is a metrical pattern, if only, and most irregular, as a background from which to measure departures from the pattern." That remark somehow suggests the controversy as to whether the zebra is a white animal with black stripes or a black animal with

white stripes. Moreover, Jeffers acknowledges that he cannot propose any rules as to the relationship between the count of stresses in the line and the quantities of the unstressed syllables, and feels that it is a matter of ear and rhythmic sense. Finally, Herbert Klein, who has probably made a closer study of Jeffers' prosody than any other person, feels that the reading of the poetry, whether silent or vocalized, should not be in accordance with "any preconceived, procrustean idea of metrical pattern."

This injunction ranges Mr. Klein alongside the speech instructor, for it represents exactly the method of discerning poetic rhythm that the latter teaches. Indeed, the whole purport of these inadequate descriptions of Jeffers' prosody is to clear the field for the oral reader. With this feeling to inspire him, the writer has been working on Jeffers' poetry with advanced students in Oral Interpretation at Northwestern University. Thus far two sessions of the graduate seminar, each a term's length, and a segment of the course in Contemporary American Poetry have been devoted to the project.

The purpose has been to ascertain to what extent oral readers are in accord with one another with respect to the stress aspect of rhythm in the poetry of Robinson Jeffers, and from the findings to draw justified inferences as to its prosodic structure. The method has been as follows: After mastering the material to the fullest possible extent with respect to meaning, and after practice on it until he felt reasonably sure in his oral interpretation, the reader marked the syllables that he felt he was stressing as he read aloud. Then he appeared before a group of listeners, ranging in number from eight to more than 30, who had before them copies of the poems being read and who checked the reader's stressing as he read aloud. Consensus was the final determinant as to where the stresses had fallen, and it ranged from 100 per cent agreement to 70 per cent agreement.

On this basis some striking results were obtained. The most noteworthy are presented here. First of all among the twenty-odd poems used, in so far as agreement among the readers was concerned, was the short "Divinely Superfluous Beauty." Twenty-eight in a group of 35 readers stressed syllables in this way:

The storm-dances of gulls, the barking game of seals,
Over and under the ocean . . .

Divinely superfluous beauty
Rules the games, presides over destinies, makes trees grow

And hills tower, waves fall.
The incredible beauty of joy
Stars with fire the joining of lips. O let our loves too

Be joined, there is not a maiden
Burns and thirsts for love
More than my blood for you, by the shore of seals while the wings

Weave like a web in the air
Divinely superfluous beauty.

Equally significant, although the number of readers involved is by no means so large as in the case of the first poem, is the fact that eight of the ten readers who worked with "Fire on the Hills" syllables in this way:

The deer were bounding like blown leaves
Under the smoke in front of the roaring wave of the brush-fire;

I thought of the smaller lives that were caught.
Beauty is not always lovely; the fire was beautiful, the terror

Of the deer was beautiful; and when I returned
Down the black slopes after the fire had gone by, an eagle

Was perched on the jag of a burnt pine,
Insolent and gorged, cloaked in the folded storms of his shoulders.

He had come from far off for the good hunting
With fire for his beater to drive the game; the sky was merciless

Blue, and the hills merciless black,
The sombre-feathered great bird sleepily merciless between them.

I thought, painfully, but the whole mind,
The destruction that brings an eagle from heaven is better than mercy.

No other poem showed such marked agreement as did these two; and, of course, with longer poems there was greater variation than in the case of short ones. Certain significant passages in longer poems were stressed exactly alike by a number of readers, as in the case of the opening section of "Night," with 12 out of 14 readers in agreement. In the case of "Boats in a Fog" this was the result obtained with 10 readers: all 10 stressed exactly half of its twenty-two lines alike, nine stressed four of the other 11 lines in the same way, and eight agreed as to the stressing of the remaining seven.

Presented here chiefly because it is markedly different in nature from the other two poems, and noteworthy because six of 10 readers stressed its syllables in the same way is "Science":

Man introverted man, having crossed
In passage and but a little with the nature of things this latter century

Has begot giants; but being taken up
Like a maniac with self-love and inward conflicts cannot manage his hybrids.

Being used to deal with edgeless dreams,
Now he's bred knives on nature turns them also inward: they have thirsty points though.

His mind forbodes his own destruction;
Actaeon who saw the goddess naked among leaves and his hounds tore him.

A little knowledge, a pebble from the shingle,
A drop from the oceans: who would have dreamed this infinitely little too much?

In the examination of these results it must be borne in mind that the readers who worked on this project were not beginners. They were not the kind of readers who merely pronounce words. They were advanced students in oral interpretation who had been trained to the point where they had become sentient instruments through whom the thought, emotional and aesthetic content of poetry can be projected to an appreciable degree. In other words, they were controlled by what could be called artistic impulse, not by mere pronunciation rule. This accounts for what would otherwise be discrepancies. For example, in "Divinely Superfluous Beauty," the first syllable of "over" is stressed in one place and not in another. Similarly, neither syllable of "after" was stressed in the sixth line of "Fire on the Hills." In fact, this tendency to refuse the stress for either syllable of a purely structural word of more than one syllable, except when it occupies a position at or near

the beginning of the line was the most persistent deviation from dictionary rules of pronunciation. There are scores of examples of it in the results of the whole project. Here, in all likelihood, the impulse of the interpretative artist matches that of the creative artist, for Jeffers, too, seems to feel that mere structural words count for little in rhythm, whether they are of one syllable or more. Here is an important clue to the nature of his rhythm, marking one of his most noteworthy departures from the conventional stress, or accent, aspect of prosody.

But the most significant inferences that are compelled by an examination of the results of the project are those which tend to associate Jeffers with the conventional prosodists, not to divorce him from them, in so far as the stress aspect of his poetry is concerned. Since this phase of versification deals with the nature and number of the classical metrical feet present in the verse, or line, it is necessary to go through the poetry

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"Divinely Superfluous Beauty"

Line 1—iamb, trochee, iamb, iamb, iamb, iamb
2—initially truncated iamb, anapest, anapest (fem. end.)
3—iamb, anapest, anapest, (fem. end.)
4—initially truncated iamb, iamb, iamb, anapest, anapest, spondee
5—iamb, trochee, spondee
6—anapest, anapest, anapest
7—initially truncated iamb, iamb, iamb, anapest, dactyl, spondee
8—iamb, anapest, iamb (fem. end.)
9—initially truncated iamb, iamb, iamb
10—trochee, iamb, iamb, anapest, iamb, anapest
11—trochee, iamb, anapest
12—iamb, anapest, anapest (fem. end.)

"Fire on the Hills"

Line 1—iamb, iamb, pyrrhic, spondee
2—trochee, iamb, iamb, anapest, iamb, pyrrhic, spondee
3—iamb, anapest, iamb, anapest
4—initially truncated iamb, anapest, anapest, anapest, iamb, pyrrhic, iamb (fem. end.)
5—anapest, amphibrach, anapest, anapest
6—pyrrhic, spondee, pyrrhic, iamb, anapest, iamb (fem. end.)
7—iamb, anapest, pyrrhic, spondee
8—trochee, pyrrhic, spondee, anapest, iamb, anapest (fem. end.)
9—pyrrhic, trochee, spondee, pyrrhic, spondee (fem. end.)
10—iamb, anapest, anapest, iamb, iamb, iamb (fem. end.)
11—initially truncated iamb, pyrrhic, spondee, anapest
12—iamb, iamb, iamb, spondee, anapest, pyrrhic, iamb (fem. end.)
13—iamb, dactyl, pyrrhic, spondee
14—anapest, anapest, iamb, anapest, anapest, anapest (fem. end.)

"Science"

Line 1—initially truncated iamb, anapest, iamb, anapest
2—iamb, anapest, iamb, pyrrhic, iamb, anapest, iamb, iamb (fem. end.)
3—anapest, trochee, iamb, iamb, iamb
4—anapest, pyrrhic, spondee, iamb, iamb, pyrrhic, iamb, anapest (fem. end.)
5—initially truncated iamb, iamb, iamb, iamb, iamb
6—trochee, spondee, iamb, iamb, iamb, iamb, iamb, iamb, iamb, trochaic catalexis
7—iamb, iamb iamb, iamb (fem. end.)
8—iamb, anapest, iamb, iamb, pyrrhic, iamb, anapest, trochee
9—iamb, iamb, anapest, pyrrhic, iamb (fem. end.)
10—iamb, anapest, iamb, anapest, amphibrach, pyrrhic, trochee, spondee

to distinguish the metrical feet, is possible. It is possible—just as easy, in fact, as with almost any other great poet who could be named. Above are the results on the poems presented in this article. As usual in scanning, the metrical structure at certain points could be accounted for in different terms, but those used are adequate to make the significant points clear.

The first significant point to be scored from the tabulation is that Jeffers' poetry is not free verse. In spite of the fact that some of these metrical foot designations are not as certain and satisfying as the results that can be attained with the more rigidly conventional poets, it is quite obvious that the great majority of Jeffers' lines do conform to conventional versification. In fact, many of them represent combinations of feet that are by no means unusual in English prosody: for example, the essentially iambic line, varied only by a feminine ending, or by a single trochee or anapest; the juxtaposition of pyrrhic and spondaic feet; the very infrequent compelling of such a foot as the amphibrach or amphimacer. But, more striking still, there is a readily discernible relationship between the number of feet in Jeffers' lines. "Divinely Superfluous Beauty" is an absolutely regular 6-3-3 count, struck four times. "Fire on the Hills" works out a nice balancing of 4-foot lines with 7- and 6-foot lines. "Science" rings changes on the 8-5 count of feet. Similar markedly well-balanced and proportioned line relationships in terms of number of metrical feet occur time and time again throughout his poetry.

Such statements do not hold for genuine free verse, like the poetry of Walt Whitman and Carl Sandburg, for example. A line, or even part of a line, which can be scanned in the poetry of these two writers is the exception, not the rule. There is not the constant feel of metrical beat in free verse, but there *is* that feel in Jeffers poetry. The poems presented here do not impart this feeling so much as do his long narrative and dramatic poems, such as "Tamar," "Roan Stallion," "Dear Judas," or "The Women at Point Sur." Certain readers who worked with these poems, with no premonition as to what that metrical beat would be, found themselves surrendering to a strong, compelling succession of quite regular groupings of stressed and unstressed syllables. Indeed, the narrative, the dialogue, the philosophical passages of these poems—all parts of them—ceased to walk as prose and soared to poetry of a high order when that surrender took place. These compositions *became* poetry when they were thus read aloud.

What was, what is, that metrical beat? The clue to the answer is in the poems analyzed on these pages. The revelation is in similar analyses of the long poems. The beat to which Jeffers' poetic rhythm tends is the beat of iambic-anapestic duple meter. This meter, with its two rising constituents in varied proportions, is the basis of the line, and from it the deviations and variations that Jeffers mentions are made. This duple meter asserts itself with considerable force not only within the line but in the run-overs from line to line, as the frequent feminine endings—sometimes one syllable, sometimes two—become to all intents and purposes the unstressed syllables in the next anapestic or iambic foot. Here is exactly the same effect as that attained in

> When the hounds of spring are on winter's traces,
> The mother of months in meadow or plain
> Fills the shadows and windy places
> With lisp of leaves and ripple of rain.

The rime is not present, of course, in Jeffers' poetry. That fact suggests what

may be his most significant contribution to English prosody. Duple meter was mastered in rimed form by certain of the nineteenth century poets, just as rimed iambic pentameter had been mastered by the latter part of the sixteenth century. Shakespeare and other Elizabethans mastered it in unrimed form in the great dramatic blank verse of that period, and Milton crowned this blank verse as English heroic meter in his seventeenth century epics. Jeffers has done something comparable for the duple iambic-anapestic meter. Here is a strong, yet flexible and nervous, measure, well adapted to suggesting by itself and in the changes that can be rung on it, the rapid, feverish, staggering rhythm of this age. In so far as theme, point of view, and spirit are concerned, Jeffers is the outstanding poet of this age of terrible passions let loose for wanton destruction and insane ruthlessness. Like every great artist who becomes the voice of an age, the spokesman for its *Zeitgeist*, Jeffers has caught its rhythm, too. That spirit and rhythm are not in the tradition of Whitman and the King James Bible, but in the tradition of Swinburne, the master of rimed duple meter, and the Ancient Greek dramatists, Aeschylus, Sophocles, Euripides. Those four are poets of spiritual strife, sometimes iconoclastic, sometimes attempting to reconcile warring forces of superhuman strength. Jeffers can be numbered with them when his Art, the well-matched combination of content and form, is correctly sensed.

Finally, should the counterpart of Jeffers' rhythm be sought in the realm of external nature, go to the Carmel coast, yes; but do not look at the movements of its waters, for Whitman is their brother in rhythm even though he was nurtured on the shores of the Atlantic rather than the Pacific. Instead, glance upward! Observe the flight of the birds — eagles, gulls, hawks — especially the hawks, for *they* are kin to Jeffers in both spirit and rhythm. Think of Jeffers' lines, in particular: their length relationships; the way they soar and swoop. Above all things else in reading Jeffers' poetry aloud, don't forget that soar and swoop!

DIARY OF A PROBLEM CHILD

MARION PARSONS ROBINSON
Goucher College

Without any doubt the one greatest problem that confronts the public speaking profession is that of oral expression. —Charles H. Woolbert (1915).

600 *B. C., Athens*

Dear Diary:

Nobody understands me. That is why I am starting to write you. Mother is splendid, of course, but she thinks because her name is *Literature*, she must be always on her dignity. I think I must be more like Grandmother, greatly interested in vocal and bodily expression. Five hundred years ago she used to go about the country, visiting inns and homes, and providing entertainment for the people. Entertainment was not all she provided either, for she was the chief source of education in those days before there were schools. Grandmother's best friend was a man named Homer, a blind rhapsodist, who recited to the people his wonderful poetic stories: the one about the Trojan War and the one about the trip home of one of its heroes, who took rather an unreasonable num-

ber of years to arrive. The people sat spellbound while Homer told these long, long tales from memory. After Mother was born, of course, they were written down.

As I was saying, I have no one to confide in. Father is terribly virile and as proud of his name as Mother is of hers. I think *Oratory* is a fine name too, but I don't see why Father can't be a little less lofty and a little more intimate with his child.

Of course Mother and Father keep reminding me that I must live up to our family name, *Rhetoric*, but it is difficult to know just what that means. Is it the art of expressive speech, of persuasion, of moving the minds of others by arguments, or is it a method of higher education? Is it a political science or a philosophy? Or is it a whole way of life and a means of making the will of God prevail? You can see how complicated it is to try living up to a name which may mean so much or so little.

As for me, I love Mother's folk songs and lyrics and the great epics left for her by Homer—all these I love to speak aloud. Of both my parents I am the daughter—and an important person in my own right too, I think.

460 B. C.

Father is all excited today. A man named Corax over in Syracuse has founded for him a *System* in which he makes use of probability. It is perhaps the first system Father ever had; so I suppose he has reason to be excited.

450 B. C.

Lately I have been frequenting theatre and it is one of the places I like most. Today in the great theatre of Dionysis, in the shadow of our holy Acropolis, no less than twenty thousand people gathered and sat long hours on hard stone benches to witness a drama of the poet Aeschylus. A chorus of Elders, grave old men, created the atmosphere of impending doom as they solemnly chanted together:

No late libation, or incense-fume,
Avails to save from a ruthless doom
The man who has angered, through mad desire
The powers that burn, but need no fire.

Then the poet himself spoke his moving lines and I was proud to find myself in that impressive and enchanted place.

400 B. C.

Many men are paying me attention now, from the widest scholars to the greatest athletes. Yesterday I attended the games and was delighted to find that winning a race was considered no more commendable and no more manly an accomplishment than the noble speaking of a poem by Pindar.

380 B. C.

I saw a procession of worshippers approaching an altar decked with green. At the head of the band walked a group of maidens clad in purple robes and "the Lydian wimple that adorns the sweet and soft-eyed maid." They chanted a poem written for them by the great poet, Alcman. These were some of the words they spoke:

We are come to the temple
of great Demeter,
nine in number, maidens all,
clad all of us in fair robes,
in fair robes clad
and bright shining necklaces
of carven ivory
like the daylight to behold.

375 B. C.

I am a little worried about Father and the company he is keeping. He is going around with the Sophists. Many of them seem respectable and intelligent men and competent teachers, with significant contributions for the thought of our time. But the great philosopher, Plato, has

nothing good to say for some of them. He accuses them of devoting themselves to "making the worse appear the better reason" and of thinking of nothing but self-advancement and making money. I am dreadfully afraid Father will lose his good reputation.

355 B. C.

The theatre is growing better and better. We have tragedies by Sophocles and Euripides, and comedies by the witty Aristophanes. I wish I had time, dear Diary, to tell you more. But I am rushed to death because my presence at these performances is indispensable!

345 B. C.

Thank goodness, Father has found a new friend, a fine man named Isocrates. I think he is going to take Father's mind off the Sophists and give him a new point of view. He and Father are opening a school and that will be good for both of them.

340 B. C.

I just met two of Father's noblest followers, Demosthenes and Aristotle. The latter has very definite ideas about our family. He sees *Rhetoric* as an instrumental art, capable of being used for good ends or bad, depending on the character of the user. He sees four *good* uses for *Rhetoric:* corrective, suggestive, instructive, and defensive. Like Corax, he considers probability, not truth, as the concern of our family. Aristotle sees same use for me, and I think Father has greater respect for his daughter.

325 B. C.

Since the Macedonian conquests initiated the exchange of cultures between Greece and Asia, I am enjoying a further distinction: people are *discussing* me. I hear much talk lately about voice qualities; heavy and light syllabic utterance; vocal quantity; concrete, discrete, and continuous slides; acute, grave, and circumflex inflection. I am not sure all this does me a great deal of good, but at least it serves to attract attention. Mother says I must take care not to grow vain.

50 B. C., Rome

We have moved! All that I have written to this time has been recorded in Greece. But Mother and Father decided that we should move on to a place with a more promising future. I hated to leave our beautiful country, especially Athens, but of course I could not stay behind by myself; so here I am in the most up-and-coming city in the world. It is a stimulating place, though it lacks the artistic atmosphere of Athens. There is one remarkable man here who is already a good friend of both Mother and Father, Marcus Tullius Cicero. He takes some notice of me under the name of Pronuntiatio.

90 A. D.

We have a family friend here in Rome, a famous teacher named Quintilian. He has written a twelve-volume work about Father that won't do Father a bit of harm in the future. There are some ideas in it which I should remember too, such as, "The voice is the index of the mind, and has as many variations as the mind itself." I have many admirers and followers among the Roman youths now—actors, readers, and declaimers. Some interpret the plays of Plautus and Terence and some are carefully trained to recite the great epic of Mother's friend, the gentle Vergil. Still I am not as happy nor as healthy as I was in Athens.

1000 A. D.

Dear Diary:

I have neglected you for a long time. The fact is, I have not been well. None of us has—Father or Mother or any of our cousins, the other Arts. I think the

epidemic began with that bad odor back in Rome six centuries ago. It is a kind of sleeping sickness and most enervating.

1200 A. D.

Well, Diary, things are looking up. We are all feeling better. Mother has been greatly revived in some of the monastery libraries and schools founded three or four hundred years ago by Alfred the Great and Charlemagne. Father has become religious. He spends most of his time in the pulpit. I am sorry to say that he has become rather artificial and strained, almost grotesque in his eloquence. My cousin, *Drama,* and I have been stepping out a bit, mostly to church, and I fear our conduct is a bit crude after our long illness. Our cousins, *Architecture* and *Painting,* are in better health as well as our own immediate family. A remarkable philosophy of peace, called Christianity, has led to a series of wars called Crusades and these have had a marked effect on government, commerce, science, and art. Universities are springing up.

One of the most interesting changes has come in Grandmother. She has been retired for ages, but just lately she has put in an appearance again and has won many followers in all the countries of Europe. Their activity is really much like that of her old friend, Homer. In each country these men are called by different and fascinating names: in England they are "scops"; in Ireland, Scotland and Wales, "bards"; in the Scandinavian countries, "skalds"; in Germany, "minnesingers" (which means "singers of love songs"); and in France, "minstrels" or "jongleurs" or "trouveres" or "troubadors." But all recite their poems of battles, of knights and ladies in love, and of the heroism of the king. In a wayside inn where pilgrims, merchants, and soldiers mingle about the hearth, suddenly there rises the mellow voice of the minstrel, chanting:

> Lulley, lulley, lulley, lulley,
> The fawcon hath born my make away!
> He bare him up, he bare him down,
> He bare him into an orchard brown.

As his story of love and disaster progresses, the wayfarers join in the rhythm of the repeated refrain:

> Lulley, lulley, lulley, lulley
> The fawcon hath born my make away!

1450 A. D.

How wonderful it is to be strong again! This is almost like the old days back in Greece. In fact, our whole family is busy trying to make western Europe as much like classic Athens as possible. Mother has done a great deal with able support from her friend, Petrarch. Our cousin, *Architecture,* is doing his best to make Europe *look* like Athens. Our other cousin, *Painting,* has gone almost entirely religious.

1606 A. D., England

There is an interesting man here named William Shakespeare, who writes poems and plays, acts and produces. In one play that I like very much, he has a speech addressed to a group of players by the prince, which is really about me. Father likes another play about Julius Caesar better.

1775 A. D.

After Queen Bess died, we were not so well for awhile, but now we all are better and beginning to feel quite at home in England. Father has gathered several followers, among them Edmund Burke and two men by the name of William Pitt, father and son. I have met some actors, the most talented of whom is David Garrick. Joshua Steele has just published an essay proposing a complicated system of markings to indicate vocal quality, stresses, rate, pauses, pitch, inflections. With these symbols a reader

marks his copy of the selection he is to voice and then follows the markings mechanically. The plan has the doubtful virtue of making thinking almost entirely unnecessary, at least during performance. John Walker, a lexicographer but also a teacher of oral reading for the last fifteen years or so, follows a similar system in teaching mechanical rules for delivery.

1785 A. D.

Artists and actors have long been among my followers. Now I am interested in my association with some teachers. A professor with the sturdy Scotch name of Hugh Blair, introduced a new and revolutionary idea when he advised his students "to copy the proper tones for expressing every sentiment from those which nature dictates to us, in conversation with others." If so simple an idea should ever be generally accepted, do you suppose I might cease to be even interesting? About twenty years ago, Thomas Sheridan, another teacher, wrote a book concerning me exclusively, in which he expressed sentiments that disagree with Walker and agree with Blair. He, too, claims to teach natural laws as demonstrated in animated conversation. He says he looks to nature for examples of good technique and bases his methods on imitation of natural speech forms. In practice, though, he leans toward the easier, mechanical method, with its set of marks. This controversy appeals to me very much—but so does Mr. Sheridan's handsome son, Richard Brinsley. I might as well forget him, though. He likes Mother but not me, and his real devotion is to my cousin, *Theatre*. Oh, well!

1827 A. D., Philadelphia, U. S. A.

I have emigrated! I never thought I would come to a crude country like the United States, but I had a very urgent invitation from an American physician here in Philadelphia. This Dr. Rush claims to have created the "scientific method" of voice control and I thought I had better just come over and have a look.

1828 A. D.

Perhaps I should have stayed in England. While Dr. Rush tinkers with his terms and instruments, a tutor over there at Oxford, named Richard Whately, has just made an eloquent attack upon that mechanical method which I mistrusted from the first. He makes it seem ridiculous and proposes what might be called, in contrast, the Natural System. Of course he is most interested in teaching theological students to read aloud the Scripture and other parts of the church service. But the principles he expounds are equally applicable to the oral reading of secular literature. He advocates forgetting about the voice and concentrating on meaning, including both understanding and feeling; forgetting about the self and concentrating on the material. Thus and thus only, according to Whately, will anyone read really well. Is this absence of method or the point of departure for an entirely new philosophy?

1850 A. D.

Nearly a quarter of a century since I came to America; and confidentially, dear Diary, I am not very happy in this environment of measuring sticks and test tubes. To be sure, the great doctor has given the world its first scientific analysis of the previously mystic phenomenon of human speech and has invented a terminology that I think is likely to go down though the ages. But I am not a science; I am an art. And fortunately it will no longer be necessary for me to live in this mansion of figures and facts. I have a new friend, an

actor, with the Scotch name of James Murdoch—not just an ordinary treader of the boards, mind you, my Diary, but a scholarly and versatile gentleman, who has long been devoted to the work of that English Shakespeare. He is deeply interested in Dr. Rush's scientific principles of voice development, but he will introduce me to the public as Dr. Rush could never do.

1860 A. D.

Perhaps I shall not do so badly in America after all. I can count among my friends a great scientist, a great performer, and now, a great teacher—a disciple of the scientist and an associate of the performer. His name is William Russell, a Scotchman, delicate, tubercular, but gifted with the will power to accomplish much more than most healthy people. He teaches speech, but his interests are far wider. He is the first editor of the *American Journal of Education*. In addition to voluminous writing, he lectures widely. Perhaps most important of all, he is beginning the study of educational psychology and attempting to effect a compromise between the old Mechanical and the Natural Schools. This forward-looking scholar holds that a follower of mine should have a healthy body (which he never had), an active mind, and a powerful imagination—and the greatest of these is the active mind.

1863 A. D., Boston

I like this city. Its cultured atmosphere seems suited to my temperament. I have found another great teacher here too, Lewis B. Monroe, one who, though Dean of Oratory in Boston University, likes to teach good oral reading to little children. He is a student of both the French Delsarte and the American Rush, but is determined to shake off the limitations of any mechanical school. Devoted to Mother, he always turns to her when solving a problem in his work.

1871 A. D.

The last time I wrote, I mentioned the great Frenchman, Delsarte. Today he died at the age of sixty. He was a singer, a composer, a playwright, an actor. He lost his voice once and, being of a scientific and curious turn of mind, undertook to find the physiological cause and cure of such difficulty. His search led him into the area of thinking that was to occupy the rest of his life. And he emerged with this idea: "Expression is the interior, mind or soul, manifesting itself through the exterior, substance or body." It sounds simple, but there is nothing simple about his "system." Because he conceived of the body as the agent of expression for the inner soul, because he was always groping to fit his ideas into a "system," and because his philosophy was never recorded in an orderly fashion, a world eager for help in its hunger to express itself, seized upon the system, which it proceeded to misunderstand and abuse—and missed the philosophy altogether.

1879 A. D.

A German gentleman here in America, named Werner, is starting a magazine called *The Voice*, all about me and my cousin, *Singing*. You may be sure, this makes us feel very important.

1890 A. D.

A new book about me recently was written by Moses True Brown, a student of Lewis Monroe and now a successful teacher and reader himself, specializing in the reading of Dickens, since the visit of that novelist to this country. He is an avowed apostle of Delsarte and probably the most articulate of all who have attempted to record the theories of the master. To those theories he has added current conclusions of philosophy and

science. Of the seventeen chapters in his book, thirteen are on the use of the body. Mr. Brown's principal gift to me is his sane, understandable, fair interpretation of Delsarte, not only in the book, but in many magazine articles.

1892 A. D.

Diary, I am excited about my first club —"The National Association of Public Readers and Teachers of Elocution." One of the leaders in the organizing of it was my friend, Moses True Brown.

1893 A. D.

After one year my friends have decided that the name of the club is too clumsy. From now on it is to be "The National Association of Elocutionists" and they are going to publish their *Proceedings*.

1894 A. D.

Do you remember my telling you about Delsarte's death at the age of sixty? Well, his favorite and most talented pupil, James Steele Mackaye, just died at fifty-two. He built theatres, wrote and produced plays (the most famous of which was *Hazel Kirke*), acted and conducted a school of the theatre, but he never made much money and never found time from his multitudinous interests to do the writing for which the public was pressing him. All his ventures failed and he died in ill repute, with his most important work still undone. His bringing of the Delsarte ideas to America proved to be a good not unmixed with harm, for they were seized upon by many incompetent people, put to improper use and brought into disfavor. Another tragic figure!

1899 A. D.

Dear Diary:

No matter how long I live, the end of a century always seems a dramatic time to me. The end of this one finds me seventy-three years in America. My first years here were difficult, but I have grown more important and happier all the time. The last ten years have been the best of all. These years have been characterized by qualities which made me flourish—grace, culture, polish, a love and pursuit of the arts. The name *Elocution* has been on all cultured lips and I number many teachers among my followers.

One of these is named Charles Wesley Emerson, a physician, a Doctor of Divinity, a preacher for many years, an enthusiastic, adored teacher. Twenty years ago he founded his own school here in Boston, named after himself and Father, The Emerson College of Oratory—though I believe I am the one in whom he is most interested. In some ways this is the most successful of the special schools of speech. Emerson's theory is that the ontogeny of the oral reader of literature recapitulates that of the infant and both follow the theory of evolution. I like this idea which he expressed: "Culture through expression is disciplinary. That which we express is not only given to others but becomes more fully our own."

Still another man is Arthur Edward Phillips, an Englishman now conducting his own school in what I have heard is the most American city of them all, Chicago. His greater interest is in the composition of speeches, but he likes me too, in an analytical sort of way. He invented for me "the tone system," based on "the principle that the most effective way to develop the power to portray feeling is, first, to practice the rendering of familiar phrases, sentences and selections that make a direct appeal to the student's experience and then to realize their emotional resemblance, in essence, to the less familiar situations of literature and drama." This is an almost startling idea. I wonder if it will

last. I think his book, *Effective Speaking*, will. In both fields he is a thoughtful, meticulous scholar.

Perhaps the most revolutionary of these teachers of today is Samuel Silas Curry. While a graduate student at Boston University, like Delsarte before him, he lost his voice, and in an effort to regain it he studied with many famous teachers in America and Europe. Two of these, Professor Monroe and Steele Mackaye, impressed him so deeply that he decided the development of the spoken word afforded the field for exercise of the highest form of helpfulness to others. And so to this calling he consecrated the rest of his life. That motive is characteristic of the man and significant to me. He is also laboring to win a more prominent place for our family in the educational institutions. He has several degrees, one in Divinity, and has taught at a number of different colleges and seminaries and preached widely. He, too, has his own school here, just a few blocks from The Emerson School. His wife, a graduate of the University of Boston School of Oratory, is dean and a talented teacher herself. Mr. Curry writes more books about me than any other person and among them is the first one ever written about my *personality*. Through his writing, teaching, and lecturing, he is doing much to extricate me from the meshes of the various mechanistic schools. In an age of "systems," he thinks there should be none.

I like Mr. Curry so much that I am going to let him change my name! I hate to give up the good old name of *Elocution*, which I have borne for many years, and which means, appropriately, "a speaking out." But Mr. Curry's arguments are good. He says that Rush and Murdoch and Delsarte and some of the early proponents of the mechanical "schools" were wise, sincere, capable men; but that many of their followers have tried to capitalize on the public eagerness to learn about me and to find an avenue of self-expression and have taught with insufficient preparation and very meagre understanding. Not comprehending the basic ideas of the great originators of the theories, they have seized upon external manifestations—manipulations of the voice and movements of the body—and have produced performances which, increasingly, cause the discreet to shudder. All this has soiled my good old name and so I must take a new one and start my life over. Mr. Curry wants to emphasize the fact that I exist only because people think, because they have gained definite *impressions*. And so, Diary, I am having my face lifted and taking a brand new name—call me *Expression* after today.

1907 A. D.

Dear Diary:

Do you know what someone called me today? Me, of the most respectable parentage and of the most honorable history? Someone called me—I am blushing from shame and indignation—someone called me "a bastard art"! And as if that were not enough—do you remember that club of mine? Well, they have changed the name of it. I suppose "The Association of Elocutionists" is a bit passe now. But couldn't they have called it "The Association of Expressionists" or something like that? Oh no, they are going to call it "The National Speech Arts Association." Even all this is not humiliation enough. Yale and Harvard are not going to let me attend classes any more! In the time of Rush and Murdoch, they received me with open arms, but now they say I have been keeping bad company and that no study can be worth while which can be mastered in six weeks. I can no longer associate with

the educational disciplines, they say, but must descend to a position somewhere between an extra and an outcast with the mere mechanical subjects. — Oh Diary, how can I bear all this—I who, a few short years ago, was the toast of society and the colleges?

1915 A. D.

My club and my magazine were pretty feeble last year and now they have quietly died. But even worse is a reference to me in the very first number of *The Quarterly Journal of Public Speaking*. An article by Charles H. Woolbert speaks of me as "the greatest problem facing the profession." It seems to me I could not bear this unsavory publicity but for the solace of two friends, who may be able to do something for me in the future.

One is a neighbor of mine here in Boston, a dynamic little man who studied with both Monroe and Curry and who married Daisy Carol Hoyt of the Emerson College. Together now they operate The Leland Powers School of the Spoken Word, financially one of the most successful of its kind. Mr. Powers not only teaches; he tours the country frequently, sometimes for forty weeks at a time, presenting "impersonated plays," a form of one-man show which he invented. He has prepared over twenty plays in this way, all completely memorized, including some of Shakespeare's and Rostand's. About his most popular is *David Garrick*, about my old actor friend back in London. He also presents programs from Dickens. Here is the highest paid reader of this time and perhaps of any time. He uses no reading stand, but completely acts all the parts, moving freely about the stage and keeping as many as eight or ten people in the scene at one time. I had to laugh at one announcement of his appearance: "Leland Powers and his company of players will now present—." This man translates words into pulsating life and derives satisfaction from the thought that whatever material prosperity he enjoys comes from pleasure he gives to other people. Surely he has given me a tonic at a time when I sorely needed one. He has really created a new art form. I wonder if it will live.

The other friend I mentioned is less spectacular, but I have a feeling that his influence will reach further and more strongly into the future. His name is Solomon Henry Levy, but is known as S. H. Clark. He wants me to change my name. Just as Mr. Curry thought *Elocution* had acquired a bad flavor, Mr. Clark thinks the same of *Expression*. He wants to call me *Interpretation* and I rather like the idea. I am growing accustomed to having my name changed. But there is one name by which I have sometimes been called through the ages and that I shall never like—*Declamation*. In the first place, it means "a crying out," which certainly does not describe me at my best. And furthermore, in recent years at least, the term has been connected mostly with contests, often rather sordid affairs. Of course I used to think contests were the thing back in the old days at Athens. Perhaps the difference is less in the contests than in the fact that I was younger then. But to go back to Mr. Clark. I was pretty skeptical about him for a while because he is not a Boston man at all. In fact, though he came from New York originally and still spends his summers at the school in Chautauqua, he does most of his teaching in Chicago. Mr. Clark is a splendid teacher though, even if he does live in Chicago, and he does much to make good reading important in the educational system. He enjoys an enviable reputation as a reader of all sorts of literature and notably of the Scripture. Surely his

is one of the most magnificent voices ever raised in my behalf. He is an artist of the highest rank. Among his important innovations are analyses of the technique of word grouping and the meanings of punctuation. And he actually does not think performance the most important goal in teaching. He goes so far as to say, "To enjoy literature for its beauty, for the emotions it engenders within us, for the stimulus it gives to our imagination, for the noble impulses it calls up in us—this is the goal of literary study."

1916 A. D.

Today death broke up one of the most important teams in the speech profession. Robert Fulton and Thomas Trueblood were both students of James Murdoch. They taught together and wrote together for thirty-eight years. Both performed indispensable services in making speech a college subject with full academic credit and in originating college departments of speech in the Middle West. They were more interested in Father than in me, but also in my behalf they were crusaders. Trueblood condemned the common and malicious approach to me which he called the "instuffo" and advocated the truly "e-duco" method. While both taught in many places and usually not in the same place, they will always be remembered together, though now Trueblood must carry on alone.

1918 A. D.

Dear Diary:

That *Quarterly Journal* has changed its name again. Oh, don't think it is now The Journal of Interpretation—nothing like that! But neither is it any longer *The Journal of Public Speaking*. It is now *The Quarterly Journal of Speech Education*. That may be pedagogical and stuffy, but it is an improvement.

1920 A. D.

A revolutionary book has just been published, about our family and partly about me, written by that Woolbert person who regards me as such a problem. This book establishes him as a leader in his profession, a position he has attained by a Horatio Alger sort of rise from poverty. He applies the principles of behavioristic or monistic psychology to all phases of speech. Here is a book that will not soon be forgotten. Some day he must write one about me alone.

1925 A. D.

Do you remember my telling you about Dr. Emerson? Well, he died some years ago and I have never told you about his successor, Henry Lawrence Southwick. This man is another in the long list of distinguished students of Lewis Monroe. He was a teacher and then dean at Emerson College of Oratory before becoming its president. But though he is a capable teacher and administrator, perhaps just as important to me are his tours for lecturing and reading. Always he uses a book and stand because he does not want his reading to be a performance. He is a great Shakespearean scholar and has eight or ten of the plays memorized. Still, he always uses a book, though it need not be a copy of the play he is reading. A hymn book will do very well.

1928 A. D.

The magazine now has become *The Quarterly Journal of Speech*, a sensible name. That sort of lets me in again.

Robert McLean Cummock died today. He was another Scotchman and a teacher most of his life at his own school of speech near Chicago. I hope some day this will be part of a great university. He was especially a student of the Bible and of Shakespeare. Always he taught on a meagre salary and received far less

recognition than his work deserved. Representing no special "school," he taught proficiency by an eclectic method. He published no texts, but two anthologies of selections.

1945 A. D.

Dear Diary:

I have decided to settle down in the Middle West, at least for a time. It is not like Athens, nor even like Boston, but I know now what is meant by western hospitality. Also I am received in a friendly spirit by the colleges and universities. In fact, I now devote a lot of energy—and I cannot help wondering if it is well spent—to keeping or making myself what they call "academically respectable." This process involves a lot of bookkeeping and I am not sure just what else it involves.

Times have certainly changed. I used to have a separate course in delivery. Then scientific inquiry began, rules were laid down, facts were isolated and classified, the voice was subjected to an elaborate scheme of labeling. Alexander Melville Bell and others created a compromise between the Natural and the Mechanical schools. The philosophy of pragmatism and the new psychology entered the picture. Now training has become more specialized. More attention is given to appreciation and to my aesthetic aspects. I guess I am at last a reason for my own existence.

THE SELECTION AND TRAINING OF BATTLE TELEPHONE TALKERS*

JOHN C. SNIDECOR
Santa Barbara College
and
LOUIS A. MALLORY
Brooklyn College

THE complexity of a modern fighting ship makes it imperative that the activities of all of its departments be closely coordinated, and it is largely through speedy communication over telephones that this coordination is achieved. The Captain must be constantly in touch with control stations throughout the ship so that he may receive, accurately and rapidly, all the information he needs to make a vital decision instantly. The Gunnery Officer must get information to his gun crews so that the guns may be aimed and fired with accuracy. The Engineering Officer must be able to pass the word immediately if some vital engine or generator is damaged.

In nearly every case, information of this kind is sent from one station to another by means of sound-powered telephones.[1]

*EDITOR'S NOTE: This article is a summary in popular form of the research in voice communications undertaken by Project N-109, Office of Scientific Research and Development, Applied Psychology Panel. The contractor was The Psychological Corporation, New York City. Development of the program reported here was the result of research and administrative duties of many individuals. Alphabetically listed, those most active in the research program were: T. Gaylord Andrews, George K. Bennett, John W. Black, James F. Curtis, Grant Fairbanks, Edward L. Hearsey, George Hibbitt, Louis A. Mallory, John C. Snidecor. A second article on field training will appear soon.

[1] The sound-powered telephone generates its own electrical current from the power of the voice. No outside source of power is needed.

A modern battleship has hundreds of sound-powered phones interconnected by dozens of circuits.

Usually the information or commands used in maneuvering and in battles are spoken by an officer, relayed by a telephone talker at the sending station, heard by the talker at the receiving station, and then reported verbatim to another officer who is responsible for seeing that the information is acted upon or that the order is carried out. In every case, receipt of the order or information is acknowledged by the receiving station.

The telephone talker is usually a relatively untrained enlisted man who has not yet acquired the technical proficiency required for more specialized duties.

Realizing the importance of having effective voice communications on board ship, the Navy early in 1943 requested the Office of Scientific Research and Development to initiate research to develop effective methods for the selection and training of telephone talkers.

No research was necessary to determine the general characteristics of a good battle-phone talker. Naval experience had shown that the good talker must speak well (intelligibly), listen well (in spite of noises), and remember well (to be able to repeat information and commands exactly). The first undertaking of the project was to devise a method for selecting and classifying men according to their ability as telephone talkers.

A Speech Interview for the Selection of Telephone Talkers

Early in 1943 research was begun to devise a relatively simple but efficient method of selecting telephone talkers. It was immediately apparent that all measurements or judgments must take into account the voice as it would be heard over a telephone system.

To this end a Speech Interview was developed which could easily be administered over a telephone system. After experimental trials with large numbers of enlisted men, this Interview developed into a test containing: (1) counting out loud, (2) the repetition of commands and orders, (3) the reading of a prose passage about the Navy containing all of the American speech sounds, (4) the impromptu description of a picture of a damaged battleship, and/or a description of the subject's home town.

A rating sheet was developed for use with the Speech Interview. This rating sheet contained two major parts to be filled in by the interviewer: (1) a check list for those factors limiting intelligibility for each subject under consideration, and (2) a seven-point, and a three-point rating scale. The early work on the interview was based largely on experience with college and university groups, but modifications were quickly made to adapt the test to Navy use.

In April of 1943 the Speech Interview was placed in large scale use in selecting and classifying over 2,000 men from the USS New Jersey, then being fitted out in the Philadelphia Navy Yards. At least two judges interviewed each man over a low fidelity phone system, and rated him independently of the other judge or judges.[2]

While this program was in progress, 419 of the men interviewed were also tested by representatives of the Psycho-Acoustic Laboratory, Harvard University,[3] for their ability to listen in noise, and for their ability to remember digits.

Following the New Jersey experiment, the data collected were tabulated and processed statistically. It is not within the scope of this article to present all of

[2] The judges for most of this experiment were John C. Snidecor, John W. Black, James F. Curtis.

[3] S. S. Stevens, Director.

the results, but briefly stated the findings based upon studying the speech performances of over 2,000 men were as follows:

1. The speech ratings fell into an essentially normal distribution.
2. It was found practical to give a speech rating to all enlisted crew members during the normal assembly and classification of a ship's crew.
3. Neither sea experience, telephone talking experience (at sea) or education was found to be closely related to speaking ability as measured by this method.
4. The speech traits most often associated with poor intelligibility were: poor articulation, foreign or regional dialect, loudness factors (too weak a voice, and lack of loudness control) and a voice quality heard as hoarse and/or husky.
5. All factors considered, those speaking the General American dialect were more intelligible than those speaking the Southern or the New England dialects.
6. Expert judges making independent ratings agreed closely in evaluating intelligibility and descriptive fluency.
7. Expert judges agreed more than 90 per cent of the time in placing men in one of the three categories of well qualified, qualified, or disqualified.
8. Speaking ability is not highly related to memory span or listening ability.[4]

The methods described above for selecting telephone talkers have been slightly modified from time to time by the Navy, but in essence the Speech Interview remains as one of the bases for selecting telephone talkers.

A Command Memory Test[5] has been recently added to the Speech Interview for Navy use.

[4] Statistical results are fully reported in *A Speech Interview for the Selection of Telephone Talkers*, OSRD Report, No. 1768, Project Report No. L, August, 1943. On file, Office of Research and Inventions, Navy Department, Washington, D. C.

[5] The Development of a Command Memory Test. John C. Snidecor, Theodore D. Hanley (in preparation for publication).

The Speech Interview in Large Scale Use

The Speech Interview, as based upon work with the crew of the USS New Jersey, was of limited practical use unless the techniques for rating men could be taught to Classification Petty Officers who in turn could use speech selection techniques as one of the many classification devices in standard use by the Navy.

From June 21 to July 9, 1943, a research unit was established at Bainbridge Naval Training Center, Bainbridge, Maryland, in order to evaluate the relative success of classification interviewers in their administration of the Speech Interview. Forty-five Classification Petty Officers were trained in speaking and in the evaluation of Speech for one hour per day for thirteen days.

Most of the course was based on constant practice in the evaluation of sample records, the speech performances of the petty officers present, and recruits available at the Naval Training Center. Evaluations of each petty officer were compared with the evaluations of criterion judges, and with the average scores of the petty officers as a group.[6]

The results of this study briefly stated are as follows: Classification Petty Officers increased in their ability to rate speakers by means of the Speech Interview as the course continued. Student judges tended to spread their judgments over the seven point scale as the course continued, rather than cluster them around the central rating as they had in the beginning. The student judges increased in their ability to approximate the criterion judges' scores and the average scores of the class.

[6] The detailed results of this study are reported in *A Study on Training Classification Petty Officers to Select Telephone Talkers*, OSRD Report, 1931, November, 1943 (Restricted).

The performance of most of the petty officers indicated that they could satisfactorily administer the speech test. In order to increase the efficiency of the program, a Navy petty officer, who was also a speech specialist,[7] supervised the speech classification program at various classification centers throughout the United States.

It is difficult to estimate the exact number of enlisted men who were given speech tests, but certainly well over 200,000 men have been so tested.

Training Methods

As stated earlier in this article, the majority of enlisted men serving on board ship man battle telephones during the least the early part of their naval service. It became apparent very early that training was fully as important as selection. Pre-selection assured only that the men selected were capable of being trained, and among the men tested and rated high, many proved to be highly competent in special skills, and thus could not be spared for the simpler but essential talker duties.

In developing a training program based upon research, two factors stood out as highly important. First, the final selection of training methods would be conditioned, if at all possible, by the urgent need for group training. Second, any methods of training selected must be administered by instructors who, in most cases, would have little or no formal training in speech. In addition to these two factors, it was necessary to consider that the men being trained would have to speak under noisy shipboard conditions (blowers, boilers, engines, gunfire) and that the listener would have to receive messages under like conditions.

To the end of selecting efficient training methods, a field laboratory was set up at Bainbridge Naval Training Center. Approximately 650 recruits under "boot camp" instructions were given brief experimental instruction in speaking over sound-powered phones. A total of fourteen different methods of instruction were tried. The intelligibility of each man's speech before and after training was determined by the extent to which a panel of six to eight listeners, who were also recruits, could hear and write down digits spoken by the subject against a background of noise. The gain produced by each method of training was compared with the increments from control groups.[8]

Statistical analyses of the digit intelligibility test used indicated satisfactory reliability with listener panels of two or more men listening under conditions of noise.

All of the groups, including those used for control purposes, showed improvement in intelligibility. Five of the fourteen methods of instruction, however, produced reliably greater improvement than the improvement shown by the control group.

Mass Drill developed the highest increase in intelligibility. This method consisted of telling the groups that had been pre-tested the factors that make for increased intelligibility, and then having the group and individuals in the group follow the instructor in a correct response. An example from the drill runs as follows:

> First of all the good speaker is loud, because a sound powered phone gets its power from the voice alone. If you talk over a sound-powered phone as you might to a friend standing beside you, you might not be heard at all. The louder the better is a good rule. Let us see for

[7] T. D. Hanley, C.P.O., (Classification), USNR.

[8] The methods used and statistical data are reported in full in *Methods of Training Telephone Talkers for Increased Intelligibility*, OSRD Report No. 3178, August, 1945, Applied Psychology Panel NDRC, Project N-109. On file, Office of Research and Invention, Navy Department, Washington, D. C.

a moment how loudly some of you speak. All of you say after me: one (class repeats after each digit) two, thu-ree, four, fi-yiv, six, seven, eight, niner.[9]

The drill on loudness then continued with the group and individuals repeating digits and commands after the instructor. Articulation, rate, and other factors contributing to intelligibility were dealt with in a similar manner.

Continuous Prompting proved in general to be the next most effective method of instruction. In this method the instructor listened to the speaker during the re-test and interrupted him with appropriate comments such as, "Speak more clearly," "Speak more slowly," or "Talk louder."

Skilled Speech Instruction in which skilled teachers trained small groups, and *Dramatic Recordings*, and *Criticism and Discussion* were other methods that yielded increments reliably greater than that of the control group.

Of these methods, Mass Drill, Continuous Prompting, and Dramatic Recordings were soon used by the Navy.[10] Later a motion picture was developed by the Navy to give visual as well as auditory stimulation in instruction.

Among the relatively unsuccessful methods of training for increased intelligibility were recorded examples of good and poor speech, a dramatic script read silently, and expository instructional materials read silently and listened to from recordings.

Groups of experimentally trained men were re-tested after 24-hour periods. Without exception, the average scores showed improvement beyond the gains made the day before.

[9] Digit pronunciation as proved highly intelligible by research studies from the Harvard Psycho-Acoustical Laboratory, S. S. Stevens, Director.

[10] Supplement to Fleet Telephone Talkers' Manual, I, NavPers 16115 (Restricted). Not available to the public.

The Testing of Instruction

After experimental work in a field laboratory situation, it was deemed desirable to test training methods under field conditions. The course in battle communication at the Destroyer Escort Gunnery School, Naval Operating Base, Norfolk, Virginia, was, therefore, observed, and experimentation to determine the effectiveness of the instruction was carried on.

The results indicated that a three-hour course for telephone talkers produced significant improvement in intelligibility over sound-powered phones, as well as appreciable increase in knowledge of pertinent factual material and skill in handling the equipment. Digit intelligibility tests were given before the course, after Mass Drill, and at the close of the course. Increase in intelligibility was measured by comparing the scores obtained with those of a control group which had not received instruction. Increase in knowledge of content produced by listening to training records and by reading a Telephone Talkers' Manual was tested by administering the objective quizzes provided in the course materials and checking the results against those of control groups. It was found that listening to one of the training records, "How to Speak Over Battle Phones," produced a statistically significant improvement in intelligibility. The Mass Drill technique tested at Bainbridge also yielded a statistically significant increment. The test procedure, *i.e.*, the reading of digits against a background of noise, proved to be an effective instructional device. A half hour of "drill on phones" in which the subjects repeated standard commands and were criticized over the phone system by an instructor did not result in statistically significant improvement in intelligibility.

On the basis of these studies and some conclusions drawn from observation and conferences with naval instructors, a number of recommendations were made to the Navy. Many of these recommendations were incorporated in subsequent naval talker training programs.[11]

The Integrated Program

The findings of the various studies on telephone talking have been practically applied by the Bureau of Naval Personnel in the formation of an integrated program. The administration of the Speech Interview has been under the cognizance of Enlisted Classification. Recently it has been decided that Talker Testing would follow elementary training and the selection program will now be effected following approximately seven hours of training. It is believed that the results of testing will be more final if they are obtained after enlisted men have brief indoctrination in the duties of the telephone talker. As has been previously mentioned, a Command Memory Test will become a part of the selection process. This test has a reliability of .89, and high face validity in that it tests the ability of the subject to hear, remember, and repeat exactly standard Navy commands.

Following the research program in training, three- and five-hour training courses were set up to be administered during the elementary training of recruits. A six-hour program was developed for more advanced schools, except where such training would be inappropriate.

In organizing these courses, it was kept in mind that intelligibility alone does not equip a man as an effective telephone talker. He must learn to follow established procedures in repeating and acknowledging standard commands. Consequently, drills were developed for speech training that were also drills in standard phraseology. These drills gave incidental training in listening and memory. Another phase of elementary training taught the men to take proper physical care of the phone, a relatively delicate instrument.

For advanced training units, drills were developed which represented the types of messages that pass over various ship's circuits, such as lookout circuits, and maneuvering circuits. One of the special courses for advanced training units was in effect at the Lookout-Recognition School, Gulfport, Mississippi, where officers received four hours of telephone talker training. Another special course was established at Pearl Harbor. These courses and other aspects of field training will be the subject of the second article in this series.

Training Aids

Through the cooperation of the Applied Psychology Panel of OSRD, the Standards and Curriculum Division of the Bureau of Naval Personnel, and the Training Aids Division of this Bureau, various training aids were developed to implement the talker training program.

The *U. S. Fleet Telephone Talkers' Manual* (Restricted) was developed and assembled from the already excellent manuals in use on various ships in the fleet.

A series of three training recordings were developed for classroom instruction.

A Supplement to Fleet Telephone Talkers' Manual, I (Restricted) was developed to serve as a guide for the training of petty officer instructors. This manual contained standard courses of study for various levels of instruction and drills for most ship's circuits.

[11] Full details of this study are reported in *Experimental Investigation of a Course for Telephone Talkers*, OSRD Report No. 3863, July 4, 1944. On file, Office of Research and Inventions, Navy Department, Washington, D. C.

Battle noise recordings were developed to be played during drill periods in order to simulate the noisy conditions on board ship.

The Battle Telephone Talker, (Restricted) a motion picture training film was produced by the Bureau of Aeronautics, and became a part of the standard course of study for elementary training.

SUMMARY

The Navy, working with representatives of the Applied Psychology Panel, Office of Scientific Research and Development, developed a speech selection and training program for surface ship personnel. In this program many thousands of men were subjected to simple, specific voice and articulation testing and training. It must be borne in mind that this was not typical peacetime selection and training. Much of the emphasis on clear articulation, moderate rate, and restriction of dialect may, however, be carried over into civilian life. Many of the research results may also have indirect application to academic problems, and they point the way to further investigations.[12]

[12] Naval training materials, recordings, and the motion pictures referred to are classified "restricted," and are not available for public examination or civilian classroom use.

This article, although cleared by the U. S. Navy for publication, does not necessarily represent Naval policy or administrative practices. It represents solely the research findings and opinions of the authors.

AN EXPERIMENT IN HIGH-SCHOOL SPEECH TEACHING

GLADYS L. BORCHERS
University of Wisconsin

PROGRESS on a long term experiment in the teaching of speech at Wisconsin High School was reported in the *Bulletin* of the Kansas Association of Teachers of English for December, 1945. The report covered the organization, procedures, and results of the experiment carried on during the academic year, September, 1944 to May, 1945. The present article gives a second report of progress and describes the conduct of the experiment to February, 1946.

The aim of the experiment was to find out whether speech can be taught most satisfactorily as a course in combination with one other subject, or as a separate course plus a follow-up in all other subjects. These methods in the teaching of speech were tested for rapid and satisfactory improvement as well as for the conservation of time and effort in teaching. Such an experiment was undertaken for two reasons: (1) There is a trend in education to organize the curriculum around large areas composed of related subjects, or around problems the solution of which requires a knowledge of several subject matter areas and an understanding of how these subjects are interrelated. (2) There has been a recent surge of interest in better teaching methods within the field of speech.

Within the last fifteen years numerous researches have tested the results of techniques for improving the total speech process as well as the elements which make up the total process. These studies show that training as set up in high schools and colleges is fairly successful. Voices are improved in volume, pitch, rate, and quality; bodily control for speech is developed; good oral language becomes functional; desirable attitudes are substituted for undesirable ones and

the total speaking performance is made more effective.

Almost without exception the research was carried on in courses devoted to speech alone. Speech combined with other subjects has had less objective examination.

Part I of the Experiment

With the trend toward problem study and course combination the teachers at the Wisconsin University High School planned to try a correlation of speech with other high school subjects. Because of the traditional association of speech and English it was decided to lay out a seventh grade program in which three days a week were devoted to English and two days to speech. Therefore, on Mondays, Wednesdays, and Fridays the English teacher conducted the class and on Tuesdays and Thursdays, the speech teacher took charge. The total time devoted to the two subjects was five hours a week. The instructors in charge were the professors of the methods courses in the University of Wisconsin speech and English departments.

In addition to the speech fundamentals taught on Tuesdays and Thursdays the speech teacher attempted to correlate speech skills with English, art, physical education, manual training, music, mathematics, social studies, science, home economics, *i.e.*, all subjects in which seventh graders were enrolled. She set out to follow and observe each child through his school day as well as in a number of selected social and public speech situations. The plan was an attempt to evaluate the carry-over of classroom speech training to life situations. A five-period-a-week program for the speech teacher therefore consisted of two hours in teaching speech fundamentals and activities and three hours as observer and consultant in classes other than speech.

Since the University Junior and Senior High School aims primarily to train teachers, three practice teachers participated in this teaching experience. These practice teachers were assigned programs of teaching, observing, and consulting like those of the staff teachers. In classes visited, the speech and practice teachers acted as consultants when invited by the staff teacher or students. They were asked for advice in the courses observed: on organization of material and speech techniques for talks, reading, discussion, debate, parliamentary law, radio speaking, and dramatics; or on ways to improve voice, action, and language for speech. Suggestions and training were given in the classes visited when by so doing the work of the course was improved and the primary purpose at hand reinforced, but in other cases training was given in the speech class or in individual conferences.

In order to facilitate observation and recording, codes were developed. These were memorized by the observers to avoid constant conspicuous reference to papers. For example, if Tom Jones was observed to use a voice of good quality in science, the speech teacher recorded 6-2 instead of "Voice of good quality"; if Barbara Meyer presented material in "An attitude of uncertainty or of stage fright," 2-6 was all that was required on the observer's record. In each case the first number designated the code and the second the item under the code. The codes used by staff and practice teachers follow.

Code 1

Critical Activities in Speech Class

Directions: Score the numbers of all items which definitely describe the performance in question. More than one item may be scored for a single contribution, but in that event, the scores for the performance should be bracketed together so that the score sheet will show the total number of performances as well as the applicab

code items, as 4, (2,3,5,), 6, etc. Items 6 and 7 have a negative value in the total score of the individual, and item 0 is to be scored if, and *only if*, none of the other items is scored.

1. Asks a question about the speech or its delivery. (To be scored, this question should actually seek information. Questions which seek approval of an expressed point should not be scored in this category.)
2. Offers a specific suggestion for improvement. (This item contrasts with item 7, and is to be scored only if the critic states concretely what may be done to improve the performance.)
3. Observes the attainment of a specific speech principle by the speaker. (This item also contrasts with item 7.)
4. Adds to the information or ideas presented by the speaker.
5. Illustrates how part of the performance might have been improved.
6. Adopts belligerent or antagonistic attitude towards the speaker or other member of the audience.
7. Offers praise or blame to the speaker in general terms, as "I found the speech interesting," or "I liked it," or "it was not interesting," or "it did not get the attention of the audience."
0. None of the foregoing items was observed.

Code 2

Classroom Speech Behavior: Discussion or Recitation

Directions: Only complete statements of thoughts representing some contribution to the discussion or recitation are to be scored as speech performances in this code. Thus, simple oral responses to questions, such as "yes" or "no," or "I don't know," or "I think so," are not to be scored.

For each performance indicate the numbers of the items which definitely describe the performance in question. Item 0 is to be scored if and *only if* none of the other items is scored. More than one score might be given for a single performance, but if this is done, the scores for the performance should be bracketed together, as (1, 3, 5) so that the score sheet will show the total number of performances as well as the number of coded items.

1. The performance was not easily audible to the group concerned.
2. It was not relevant to the purposes of the group. (Remarks are irrelevant as a result of inattention, personal preoccupations, or deliberate effort to lead the discussion astray.)
3. It did not get the attention of the group concerned. (This item is to be scored in the event of general group inattention to the remarks of the performer.)
4. It was presented with a lack of clarity and decision. That is to say, there was confusion of thought, or the excessive intrusion of such conventions as "uh" or "and-uh."
5. It was presented in an attitude of boredom or antagonism. This implies the absence of a spirit of cooperation.
6. It was presented in an attitude of uncertainty or of stage fright.
7. The voice was not expressive of the meaning being communicated. (This item is to be scored in the event of gross and obvious failure.)
8. It interrupted the contribution of some other member of the group.
0. The performance was marked by an absence of the negative characteristics listed above.

Code 3

Classroom Discussion: Critical Activities and Leadership

Directions: Score for each contribution to the discussion the numbers of those items which describe the performance in question. It is possible to score more than one item for a performance. Item 9 has a negative value in the student's total score, and item 0 should be scored if none of the other items applies.

1. Presents evidence relevant to the issue at hand other than personal opinion. (Evidence such as "In my experience" or "I have known a number of people who thought" should be classed as personal opinion.)
2. Qualifies the worth of any source of evidence. (This involves giving some reason for qualifying a source as good or poor.)
3. Asks a question relevant to the issue. (This item is to be scored *only if* the questioner seeks information. Questions seeking approval for some expressed viewpoint should not be scored.)
4. Offers a definition of a phrase or term under discussion.
5. Suggests a possible solution to the problem at hand, or a procedure for effecting a solution.
6. Suggests a possible source for more evidence concerning the problem.
7. Calls attention to any possible influence of prejudice on the discussion.
8. Exhibits attitude of antagonism or belligerency in his contribution.

0. None of the foregoing items applied to the contribution.

CODE 4

Speech or Reading Preparation Methods

Directions: Following the assignment of a speech or reading to be prepared for class room presentation, students are to be scored for any of the following activities which are self-initiated.

1. Uses dictionary.
2. Uses encyclopaedia or other library reference.
3. Asks instructor concerning some point of information, not included in the assignment, which will aid in the preparation.
4. Interviews some other instructor for aid in preparation.
5. Prepares outline of material to be covered.
6. Chooses assistant and participates in oral practice with criticism.

CODE 5

Voluntary Activities

Directions: This is a cumulative record of the voluntary activities of each student in speech class. After each student's name place a check for each of the following activities:

1. Volunteers to give speech or reading.
2. Offers to lead group in the preparation of some program or activity.
3. Offers idea for class activity suitable in achieving some purpose of the class.

CODE 6

Voice

Directions: The observer aims at a true picture of the voice of the person observed. This may require one or a number of the following items:

1. Pitch
   a. Wide variety of pitch
   b. Little variety
   c. Adequate
2. Quality
   a. Good quality
   b. Nasal twang
   c. Breathy
   d. Hollow—throaty
   e. Shrill
   f. Thin
   g. Raspy
3. Volume
   a. Too loud
   b. Too soft
   c. Adequate
4. Tempo
   a. Right
   b. Too fast
   c. Too slow
5. Good inflections
6. Expressive voice
7. Runs words together
8. Pronunciation
   a. Good
   b. Poor
9. Speech impediment
   a. Lisp
   b. Stutter
   c. Dental deformities
   d. Mouth deformities
   e. Nasal obstructions
   f. Cleft palate
10. Speech patterns
    a. Upward inflection
    b. Downward inflection
    c. Monotone
    d. Carry over of foreign language

CODE 7

Bodily Improvement

Directions: Aim at a true picture of the student's use of body for speech. Repeat item if necessary.

1. Posture
   a. Poor
   b. Good
2. Body Coordination
   a. Good
   b. Poor
3. Annoying Mannerisms
   a. Jerking of head
   b. Shifting from foot to foot
   c. Twisting hands
   d. Failing to keep eye contact with the audience
   e. Other mannerisms that are annoying
4. Freedom of Body Movement
   a. Weight well distributed on feet
   b. Arms used freely and expressively
   c. Hands used freely and expressively
   d. Torso used freely and expressively
5. Facial Expression
   a. Effective
   b. Too much
   c. Too little
   d. Inappropriate

To further facilitate recording, blanks were part of the equipment of each observer. These were miniature copies of a large chart which was posted in the speech room where after each observation a total class record was made. On the total record, each class or subject

matter field was assigned a color and the code and item numbers were recorded in that color. Blank I was used by the staff and practice teachers as they observed the speech of students in classes other than speech. After each observation this record was immediately transferred to the General Record (Blank II).

BLANK I

Class Observation of Speech

(Use a fresh blank for each period)

Class observed ..... Date ..... Hour .....

Name	Code 1	Code 2	Code 3	Code 4	Code 5	Code 6	Code 7
Student 1							
Student 2							
Student 3							
etc.							

BLANK II

General Record of Speech Observations

Name	Code 1	Code 2	Code 3	Code 4	Code 5	Code 6	Code 7
Student 1							
Student 2							
Student 3							
etc.							

(The numbers in blue represent English; brown, Science; purple, Social Studies, etc.)

In addition to classroom activities, boys and girls were observed in out of school situations. Four social meetings in homes gave opportunity to note general attitude, adjustment, and conversational ability. Three radio programs (panel discussions on the San Francisco Conference, Better Radio Listening, and Prejudices) applied suggestions on techniques for radio speech; five public panel discussions before neighboring high schools, college audiences, and parent-teacher's groups considered the same topics that were presented in radio programs and thus demonstrated skill in public discussion; and the finals in the state debate and forensic contests gave opportunities to act as chairmen and presiding officers for public meetings.

With the foregoing evidence assembled, a report was typed for each child. These reports were explained and discussed in meetings between individual students and the speech teacher before or after school hours. Teacher and student read the report together and every effort was made to insure clear understanding of each detail. If at any point the student was not convinced of the truth of an item it was omitted from the final summary. During the conference, undesirable characteristics were underlined and emphasized and a recommended remedial program attached. A copy of the final record was then given to the boy or girl to use for future reference and as a reminder of speech needs. Practically every pupil discussed his report with members of his family. Two typical reports follow:

Student Number One

Number One's speech behavior is marked by an absence of undesirable qualities. When others are speaking he is quick to add to the information or ideas presented. He makes suggestions for improvement and points out specific speech principles rather than general praise or blame. He often illustrates how a speaker might improve.

His own performance is easily understood, holds class attention, and is presented with confidence.

In classroom discussion he is an able participator and leader. He gives worthwhile evidence, he qualifies sources, asks questions on the issues, defines terms and phrases, suggests possible solutions for problems at hand and recognizes prejudices.

For information, Number One makes use of both library references and interviews.

He volunteers frequently to read, speak, or lead a discussion. He is often elected by the class to preside or direct a meeting.

His voice is expressive and interesting. He has good variety in pitch, and good voice quality. His tempo is right and his pronunciation good. *If he gets excited, he sometimes runs his words together.*

His posture is unusually good for speech and his body expressive. He has appropriate facial expression and uses his hands to express his thoughts. When he stands before the class his weight is well distributed. He has few if any annoying mannerisms.

Program for improvement:

Prepare material for actual speech activities.
Participate in radio broadcast on Better Listening.
Take active part in panel discussion on Prejudices.
Try out for high school plays.
Lead public discussion before Woman's Club.
Enter discussions in church group.
Read before church group.
Practice exercises in text to improve articulation.
Help with assembly programs.

Student Number Two

In general Student Number Two tends to hinder rather than help other students as they speak before the class. Although he seems to participate most often in Social Studies, there, as in other courses, he occasionally adopts a belligerent and antagonistic attitude toward both speaker and audience. When properly motivated he occasionally adds to the information or ideas of another speaker.

Frequently he makes remarks not relevant to the group purposes and often interrupts the contribution of some other members. Even when he is informed he occasionally presents material with an attitude of boredom, antagonism or an absence of cooperation. Unless he has been drilled thoroughly his material shows lack of clarity and decision.

In Social Studies, Mathematics, Science, English and Art he occasionally presents evidence relevant to the issue at hand and he qualifies evidence and sources of evidence.

In Social Studies he makes use of library references and interviews with instructors.

He seldom volunteers to read, speak, or lead a class discussion.

His voice has insufficient volume and he runs his words together. His reading is monotonous. He stumbles over words and pronounces many incorrectly.

His posture is poor, both sitting and standing. His bodily coordination seems to be poor. He is continually shifting his feet, twisting his hands and playing with some article.

His outstanding interest is maps. He follows movements of armies on large maps and the daily record is very interesting.

Program for improvement:

Appear with other members of class before P.T.A. groups and display use of maps for better listening. He will be questioned during program.
Assist teacher in social meeting at home.
Act as host to members of class in own home. Exercises in test pages 48, 49, 50. Read part in dramatizations pages 141 to 163 inclusive.
Study moving pictures of self and work to improve ineffectiveness. Read from pages 201 to 214.

In addition to individual conferences with students all teachers of seventh graders met to discuss speech needs. Copies of reports given to students were distributed and teachers were encouraged to add to the record strong and weak points in speech which each had discovered. These were discussed with students in remedial conferences.

Conclusions

Although it is obvious that no quantitative evaluation was attempted in the study, at the end of a year certain failures and successes were obvious. That there was much to be gained from observing the speech performance of students in a great variety of situations in

and out of school was clear from the beginning. Even when the speech teacher and the practice teachers made no comments during entire class periods, the visits to other courses provided guides to remedial programs and served as reminders of speech needs. The reports were clarifying and motivating to both teachers and students, and the latter proceeded to improve speech skills with unusual intelligence and industry. The large chart, with the entire class record was used for reference by almost every boy and girl. Parents, teachers, and students remarked frequently on the value of continuous observation.

That the codes needed revision and simplification was noted by parents, students, and teachers. The original intention was a record for teachers, and use by the high school student was not anticipated. Thorough revision adapting the language of each item to the students about whom they are written will be necessary if the codes are used in a future study.

The success with which the fundamentals of voice and body control and effective oral language were applied in each subject taught in seventh grade was worthy of careful study and consideration.

Correlation was especially successful, and opportunities for speech practice were numerous in Social Studies, Science, and Art. In Home Economics, Mathematics, Music, and Physical Education integration where possible caused no conflicts or inconvenience, although the amount of speaking was not so marked in these classes as it was in the three fields first mentioned.

In spite of convenient scheduling and an earnest desire by both the speech and English teachers for success in close correlation, the greatest difficulty was experienced in this combination. A careful search for the cause seemed to point to the difficulty of teaching two skill or tool subjects together. Scientific studies in speech have shown progress in training only when both teacher and student make a conscious effort to bring about voice, action, and language changes. *Practice* in speech is not enough, *a clear understanding and analysis of definite aims is essential.* Doubtless the same is true of English composition. Improvement comes only with careful concentration on the end in view, and since a large part of the seventh grade English work was learning to write effectively, the English teacher was forced to ignore the speech program at such times. In the study of literature there was opportunity to practice speech skills, but since reading aloud is only a small part of a well-rounded seventh grade fundamental speech course, successful correlation in that area would not justify the speech-English combination throughout an entire course. When the professor of English suggested separate semesters for speech and English in the coming year the speech teacher at once saw the wisdom of the suggestion.

Changing the concentration from English to speech and from speech to English every other day also proved a handicap. Continuous training five days each week would have been an advantage in each field. It was difficult for seventh graders to recall assignments, and carry over incomplete work. A semester's concentration on speech fundamentals with some observation in all courses the first semester, followed by observation and consultation the second semester, would be more effective than the year program described above. In that way the essentials of effective speech training would be retained: first, a thorough fundamental program with

concentration on speech *per se;* and second, practice of speech skills under expert direction in a wide variety of experiences in and out of school.

Part II of the Experiment

The speech program for September, 1945, was reorganized in the light of the foregoing strengths and weaknesses. The combination speech and English class was discontinued. One half of the new class of seventh graders was assigned to speech in the first semester and one half to English. In the second semester the sections will be exchanged. In order to test further the value in teaching and observing, as a method of speech training, another member of the Speech Department taught the seventh grade section of speech the first semester. This speech teacher will observe the students during the second semester in an effort to discover whether the combination method works with other teachers as well as with the first teacher who instituted it. The staff teacher who taught the seventh grade students in 1944-45, then followed them as eighth graders in the fall semester of 1945-46, and is teaching the seventh grade speech section the second semester of 1945-46.

Since one outstanding criticism of the first year's experiment was that the individual reports of speech application were adapted to the understanding of teachers rather than students, the third semester of the experiment concentrated on student understanding.

Before the first day of school in September the speech teacher interviewed each person under whom eighth graders were taking courses and received permission to visit all classes. The eighth grade program included General Science, Social Studies, English, Mathematics, and Physical Education for all, and a choice of Art, Manual Training, and Music. Each class was to be conduc[t]ed as it would have been if the spe[e]ch teacher were not present. The spe[e]ch teacher was to make no contribution u[n]less invited to do so by the regular st[a]ff teacher. She agreed to be in the cla[s]s room at the opening of the hour an[d] to leave at the end of the hour.

On the first day of school, the scien[ce] teacher invited the speech teacher t[o] take time from his class hour to explai[n] to the eighth graders what was to b[e] required of them in speech during th[e] semester, and how the speech progra[m] was to be carried out. The students we[l]comed the addition of speech to the a[l]ready full schedule because on their own initiative, 32 out of the 34 students had petitioned for speech as a part of the eighth grade program.

The speech teacher announced the continuation of the training started in seventh grade. She explained that each student would receive each week a written report of speech progress and ability, based on what she observed as she followed the student in various activities. She called attention to the importance of having speech function in all classes: between classes; during lunch hour; before and after school; in social situations in and out of school; and in extra-curricular public speech programs. The weekly reports, she said, would be an evaluation of, and assistance with, any one or more of these activities.

Each student was then handed a mimeographed summary of what had been attempted in speech in the seventh grade. The teacher explained that the achievements listed could serve as reminders of areas, skills, and activities which were to be observed and evaluated. These summaries were also placed in the hands of the regular class room teachers. A copy follows:

A Summary of the 1944-45 Seventh Grade Speech Course Aims

In seventh and eighth grade the emphasis in speech training is on self-realization. That means that you must learn to speak as well as you can with the abilities you have. What you learned in seventh grade should help you to keep high speech standards in every class as well as in situations where speech is used outside of class in eighth grade.

1. You should know how to judge boys and girls of your own age so that when you talk to them they will be friendly.
2. You should be able to use your body with at least a fair degree of effectiveness in all eighth grade speech situations. You should know your strong and weak points and continue to get rid of the weak ones.
3. You should know what impression your voice makes on others, and continue working toward a clear, expressive, easily heard tone.
4. You should be able to pronounce or find the pronunciation of the words you use.
5. You should be able to give directions effectively.
6. You should be able to use speech well when you buy and sell articles.
7. You should be able to make calls over the telephone.
8. You should be able to tell a story so that the members of your class will be interested.
9. You should be able to take some part in a class dramatization of a story or a play.
10. You should be able to call a meeting to order, elect officers, make and amend a motion, serve as a chairman or member of a committee, or as any elected officer in your organization.
11. You should be able to interview someone from whom you wish information or a job.
12. You should be able to read so that the members of your class get the full meaning of what you say.
13. You should be able to give an effective speech on a topic on which you are informed.
14. You should be able to take part in and lead a single leader, panel or symposium type of discussion.
15. You should know your strong and weak points as a listener and be working to become more effective.
16. You should review the above points frequently.

The codes described as seventh grade procedure in 1944-45 were abandoned in order to compare with them a weekly descriptive anecdotal report especially adapted to each individual's needs and understanding. In addition each student received a quarterly report card, summarizing the weekly evaluations and recommendations. There were no numerical or letter grades or other definite rankings.

The speech teacher visited classes five days each week; gave special help on oral reports, discussions and debates held in regular classes; trained students for extra-curricular speech activities; when invited, attended eighth grade social gatherings; conferred with parents; and gave individual help to students with noticeable speech defects.

The students were observed in eight extra curricular activities. These were two public discussions, four radio programs, three social gatherings, and one demonstration before a college class. Tryouts, rehearsals and participation were voluntary. Twenty-nine out of 34 students attended from one to 12 of the 14 rehearsals; 15 participated in at least one public discussion demonstration or radio program; and 30 students were present at one or more of the social gatherings.

Ten students received individual training. This consisted of special tests for optimum pitch, laryngoscopic examinations, voice recordings, practice with the mirrophone, special guidance for stutterers and lispers, exercises for rhythm and rate, and general guidance and adjustment.

The weekly and quarterly written reports were aimed to point out specific strengths and weaknesses in the application of speech principles in all of the

foregoing activities. They were regular reminders and reports of progress. The weekly reports were written on four-by-seven-inch carbonned "grocery slips." The student retained the original and the teacher filed a copy for future reference. This meant that each of the 34 members of the class received 15 weekly written reports. In addition, each student received a mid-semester and final anecdotal evaluation instead of a report card with a grade. These reports aimed to point out specific strengths and weaknesses in the application of speech principles in definite situations. They included suggestions of methods for improvement.

Following are four weekly reports for one girl. They represent three classroom observations and one public discussion:

Student Number 1, October 2—Social Studies

You participated well today. In every part of the discussion you were alert and added worthwhile information.

You must continue to improve your pronunciation. One time I missed what you said when you were attempting to tell something about the Panama Canal. Continue to concentrate on careful enunciation and articulation. Although you have improved markedly, you still fail to give every sound its full value.

Student Number 1, October 6—Participant in discussion on How to Listen to Radio.

Public performance before Sisters in Catholic Schools of Madison.

In the discussion this morning you demonstrated that you had improved your articulation. I understood everything you said. Your comments were intelligent and relevant. I was glad you were able to contribute when Tommie called on you and that you spoke up spontaneously so many times.

In a panel discussion such as we had, you will find that you are more easily understood if you turn toward your listeners and speak directly to them.

Student Number 1, January 9—English

Today you stood out in the class as a good listener. You appeared to be taking notes and listening at the same time. You timed your writing so that it came at the end of each important idea. I was not surprised when your English teacher commented favorably on what you had written.

In the discussion which followed, some of your remarks were not on the topic under consideration. This is the first time this quarter that I have noticed that your attitude was not helpful. Remember that appropriate attitude is an important part of good speech.

Student Number 1, January 18—Science

Your report today on the heating system in your home was well organized and well delivered. You had a good beginning. The first sentence got the attention of every member of the class. You spoke more slowly than usual and your articulation was unusually clear.

I was sorry that you leaned on the table so much. That prevented you from using gestures and movement to make your points clear. Your face was very expressive.

You ended your talk well. You brought together the important points and in that way helped us to remember them.

The following report card was sent to the parents:

Report of 1945-46
Subject: *Speech*
Teacher .....

First Quarter—First Semester

Of the five elements of speech: action, voice, language, thought and attitude, X has most difficulty with voice. Her pronunciation is is often slovenly. She omits some sounds and utters others incorrectly. She has had great difficulty with "l" and "r." If she takes pains she is now able to give both sounds correctly, but she often forgets and slips back to her early pronunciations. When she is not understood, she assumes an antagonistic attitude.

She has excellent control of her body for speech and is ineffective in this element only when she lacks motivation.

Her subject matter is almost always worth the attention of her listeners. This is true in every class but especially in Science, Physical Education and Social Studies.

Parent's Signature .....

Second Quarter—First Semester

X has made satisfactory progress in articulation and enunciation. She usually remembers

to pronounce "l" and "r" correctly, and recitations in all classes are understood with little difficulty.

With this improvement she has gained confidence and become more industrious and cooperative. It is the exception now for her to be disturbing and belligerent.

Participation in real speech activities should be encouraged. In this way she will understand the importance of and need for clear speech.

It is encouraging that she has elected to continue the special out of class training with the practice teacher.

Conclusions

What conclusions can be dawn from the experiment? Did the third semester reverse or support the deductions of the first year? Was the separate course in speech in seventh grade more successful than the speech-English combination in the seventh grade? Should the first year code system be abolished or retained in a high school speech program? Should the individual written comments be discontinued, substituted for the codes, or used in combination with the codes? What elements in the entire experiment were most satisfying to the students' parents and teachers? How did the seventh and eighth graders evaluate the various procedures? What were the opinions gathered from parents? What was the reaction of faculty members whose classes were visited? What did the speech teacher recommend for continuance and what for change?

Since no effort was made to compare objectively the combination course with the independent course, the results can be noted only in terms of general impressions of teachers, students, and administrators. There was agreement that purposes were confused and hazy and that discipline problems were numerous in the combination course. These weaknesses were not obvious in the seventh grade course devoted to speech alone.

The individual weekly reports for students used in the second part of the experiment appeared to have value in addition to the coded record made in the first two semesters. The former seemed to be a successful method of helping in the formation of new speech habits. These reports were especially adapted to the individual students. The code record was an evaluation of larger and more general teaching principles and was therefore especially adapted to the needs of teachers as well as to parents. As was stated earlier, seventh grade students seemed to prefer more specific and concrete evaluations. With some revision both records will continue to be used as the experiment progresses. The daily, weekly, and quarterly evaluations will be considered in the light of complete school records more directly than has been the case in the past. While it is true that intelligence quotients, reading ability, interest tests, and health records have been available and have been used, they have not been studied as early, as thoroughly, and with as large a percentage of the class as will be the case in the next semester of the study. Exhaustive case histories with exceptionally handicapped boys and girls contributed to marked and rapid improvement in speech. The same thorough method will be used next semester with all students whose speech difficulties differ only in degree and not in type of defect.

The eighth graders were invited to write voluntary opinions of the third semester observation program. Thirty-two out of 34 students responded. Only one thought that any part of the semester's work was unsuccessful.

From parents there were no unfavorable comments and many favorable ones. These came in chance social meetings, during arranged school conferences, by telephone, and in notes on the quarterly report cards.

At the end of the third semester each faculty member whose class was visited was asked for his reaction to the program and for suggestions for improvement. Without exception these teachers stated that the speech teacher's observations had not been disturbing. The Science and Social Studies teachers noted specific instances of helpfulness to the subject matter taught as well as to the students' speech.

The speech teacher was convinced that *observation* was an important part of speech training procedure. Observation was valuable, first because it followed a period devoted to speech when each student was given a diagnosis of his speech needs and a plan for improvement. Second, observation served as a constant reminder in reforming speech habits. Third, it resulted in deeper and more truthful pupil understanding, because it gave opportunity for long periods of uninterrupted observation without responsibility for directing a class. Fourth, it helped every student to appreciate how the principles of speech, presented in the regular class, functioned in and out of school.

Since scientific studies show that progress in all of the elements of speech comes with understanding of specific needs by student as well as teacher, another period of concentration on speech *per se* should be scheduled. This might come in the ninth, tenth, or eleventh grades depending on the program offering of the high school. The second course might again be followed by observation similar to the earlier program.

This means that the ideal speech program would be continuous from the first to the last year of high school, *i.e.*, the study of speech principles and student needs, alternating with teacher observation in all speech activities in and out of classes.

In recommending such a program it is not difficult to predict criticism from both teachers and administrators—teachers who see only the extra hours for conferences, observation, and consultation added to an already crowded program, and administrators who see only the wrecking of orthodox routine and mounting educational costs. Adoption of the plan will demand more teachers, more secretarial help, fewer classroom hours, scheduled time for observation, and program credit for consultation. It will increase the cost of education, but the American people want the very best educational opportunities for their children. They will not hesitate to pay for education, if teachers demonstrate worthwhile returns for the expenditure.

SUGGESTED UNITS IN DISCUSSION AND DEBATE FOR SECONDARY SCHOOLS*

KARL F. ROBINSON
Northwestern University
and
JOHN KELTNER
Iowa State Teachers College

THIS second article, presenting suggested units in discussion and debate for secondary schools, draws its principal content from the outline[1] of work done by the 37 members of the Public Speaking and Debate Division of the National High School Institute, held at Northwestern University from July 23 to August 24, 1945. This outline was also used during the 1946 session.

The staff considered it important for the students to acquire a knowledge of the theory, as well as to develop skill in the practice of argumentation as employed in both discussion and debate.[2] Peacetime Military Conscription, the high-school debate subject for the current year, was used in both discussions and debates.

The outline which follows reveals the way in which the two activities, discussion and debate, supplement each other. At the conclusion of the course, the students prepared and mimeographed for distribution to the group and to interested teachers and students, The Debate Syllabus, a publication which has been a traditional term project over the years. It included all evidence, discussion, and case outlines, as well as procedures which they developed during their study.

The work listed in the units was covered in approximately 25 sessions, most of which were two hours in length.

*EDITOR'S NOTE: A description of this series and the first article, "Suggested Units In Acting and Stage Make-up for Secondary Schools," will be found in the QUARTERLY JOURNAL OF SPEECH, XXXII (February, 1946), 71-76.

[1] Mimeographed copies of this outline are available on request to persons writing to either author.

[2] Members of the staff included Alma Johnson, formerly of Iowa State Teachers College, Cedar Falls, Iowa; Helen Schrader, Director of Women's Debate, Northwestern University, Evanston, Illinois; and John Keltner, Iowa State Teachers College.

OUTLINE FOR SUGGESTED UNITS IN DEBATE AND DISCUSSION

General Objectives

1. To learn the essential theory and principles of debate and discussion.
2. To develop skill in reasoned discourse in both discussion and debate.
3. To develop skill in reflective thinking.
4. To develop an understanding of, and a consideration for, the opinions of others.
5. To develop the ability to work cooperatively with other students in discussion groups and on debate teams.

UNIT I. PREPARATION FOR ARGUMENTATION

Specific Objectives

1. To develop an understanding of the place of debate and discussion in a democracy.
2. To train students in the investigation and use of sources of information needed in discussion and debate.
3. To become proficient in the selection and wording of subjects for discussion and propositions for debate.
4. To develop skill in the analysis of a proposition.

5. To improve the ability of the student to solve problems.

(Helpful teacher references on Unit I include: Alan Nichols, *Discussion and Debate*, Harcourt Brace and Co., New York, 1941, Chapters I-VIII; James McBurney and Kenneth Hance, *The Principles and Methods of Discussion*, Harper and Brothers, New York, 1939; Henry Ewbank and J. J. Auer, *Discussion and Debate*, F. S. Crofts & Co., New York, 1941.)

Class Session

I. The Place of Debate and Discussion in a Democracy

Lecture

A. The purpose of debate and discussion.

B. The pattern of discussion as compared to that of debate.

C. Contemporary uses of debate and discussion.

II. First Steps in Discussion

Lecture

A. Considerations on the *selection of problems for discussion and debate.*

B. Investigation of the problem.

C. *Preliminary investigation of the problem:* using the library, collecting information, recording materials.

Activities

A conducted tour of the library under the leadership of the librarian.

III. Analysis of the basic problem, using discussion methods.

Activities

A. *Formulation and phrasing of the basic problem.*

(The proposition for debate, *e.g.*, *Peacetime Military Conscription*, can be divided so that small group discussions under the direction of the staff can be held.)

B. *Analysis of the basic problem* underlying the debate proposition.

(Attention to present conditions, observable effects, causes, etc. Since this part of the assignment will come at the latter part of the hour, research activities in the library should be prepared and assigned before the conclusion of the session.)

IV. Analysis of the Basic Problem (continued)

Activities

A. *Setting the criteria for the solution to the problem* should be included.

B. The instructor should make clear the relation of this portion of the process to understanding the issue of NEED in the affirmative debate case to be developed later.

V. Methods of Analysis (continued)

Activities

Possible solutions and evaluations of these solutions.

Again the work can be carried on in small discussion groups. It may be necessary to divide this particular phase. The first hour then would be spent in setting the groundwork for the discussion, *i.e.*, getting the major solutions before the group and finding out what knowledge is needed. The second part should be spent in research by small groups assigned to work cooperatively in investigating the various specific solutions.

VI. Methods of Analysis (continued)

Activities

Possible solutions and their evaluation (continued)

From the previous preparatory stages this session should be devoted entirely to the discussion and evaluation of the solutions.

VII. Analysis of the Debate Proposition

Lecture and Discussion

A. The distinction between the analysis of a proposition for debate and the analysis of a problem for solution should be restated and explained.

B. Class discussion of *Issues*, their purpose, methods for discovering them, etc., should be carried on with the group as a whole.

(See J. M. O'Neill and Rupert Cortright, *Debate and Oral Discussion*, The Century Co., 1931, Chap. V; also Russell Wagner, *Handbook of Argumentation*, Ronald Press, 1938, Chap. II; and Ray Immel and Ruth Whipple, *Debating for High Schools*, Ginn and Co., 1929, Chap. III.)

III. Analysis of the Debate Proposition (continued)

Activities

A. In small discussion groups attempt to *find the basic issues in the proposition for* debate.

B. Each discussion group works as a study unit and prepares issues from the materials that they have at hand.

C. Each group then sends a representative to meet with representatives from other groups in a general session where the issues are considered in a *forum discussion.*

IX. Analysis of the Debate Proposition (continued)

Activities

Panel discussion and forum on the *issues of the debate proposition;* session to include the whole group.

X. Analysis of the Debate Proposition (continued)

Special study of materials and information and of their relation to the issues of the proposition.

A. This period should be under the direction of a member of the staff.

B. The basic purpose is to find material for case construction, which is related to the issues that have been discussed.

C. It is wise to have careful supervision of this particular research period because of the essential nature of this phase of the program and the need for developing good habits of research.

D. It is suggested that the supervisor check carefully on methods of research.

Unit II. Construction of the Debate Case

Specific Objectives

1. To teach the form, methods, and technique of outlining argument.
2. To develop the ability to organize the debate case.
3. To learn the kinds, use, and tests of evidence.
4. To secure an understanding of reasoning and to acquire skill in its use in argumentation.
5. To learn methods of support and development of the affirmative case.
6. To acquire skill in developing and supporting the negative case.

I. Methods of Outlining

Lecture

A. General methods of outlining.

B. Applied methods of outlining as they relate to use in debate: case outlines and briefs. (Consult A. Craig Baird, *Public Discussion and Debate*, rev. ed., Ginn and Co., 1937, Chap. VI.)

Activities

Have students outline argumentative material that is given to them in written form. This will provide the instructor with a device for determining just how much work on this basic outlining needs to be done.

II. The development of the case from the issues

Lecture on the development of the case from the issues

A. Methods of divisions and partition.

B. Methods of case construction.

C. Method and philosophy of:

1. Burden of proof.
2. Prima facie case.
3. Presumption.

(See O'Neill and McBurney, *op. cit.*, pp. 357-360. Also Carroll Lahman, *Debate Coaching*, H. W. Wilson and Co., 1936, pp. 157-160.)

III. Methods of support

Lecture

The relationships between evidence and reasoning and their application to the case. (See O'Neill and Cortright, *op. cit.*, Chaps. VII and VIII. Immel and Whipple, *op. cit.*, Chaps. III and V; Wagner, *op. cit.*, Chap. III.)

IV. Methods of support (continued)
Activities
In small groups have each person present both evidence and reasoning in support of some argument from the case which has been under consideration.
A. This work should be informal in the group.
B. Each person should present his argument and support. He will then submit to questions from other members of the group.

V. Methods of support (continued)
Activities
A. Again in small groups working cooperatively, develop an affirmative case.
B. In a general session (to follow the group meetings and study period) representatives of each group should present the outline of the case which their group developed. This session should be a panel-forum type of presentation.

VI. Affirmative Case
Activities
The entire session should be taken up with the general discussion and evaluation of the cases being reported by members of the panel, *i.e.*, checking the reasoning and the evidence used to support the case.

VII. Negative Case
Activities
Develop a negative case in small group study as in V.

VIII. Negative Case (continued)
Activities
Present the negative case as in VI.

IX. Methods of Support and Case Construction
Activities
This period should be a supervised research period to develop materials relating to both cases.

X. Methods of Support and Case Construction (continued)
Activities
In small groups run a series of direct class discussions on the major issues of the debate.
A. Have one person present the affirmative and one person present the negative case on an issue. Then have the group discuss the merits and weaknesses of the case.
B. Have the group as a whole discuss the affirmative case on an issue and then discuss the negative case on that same issue.
(For details see E. H. Paget, "Rules for the Direct Clash Debate Plan," QUARTERLY JOURNAL OF SPEECH, XXIII, 431-433.)

UNIT III. REFUTATION

Specific Objectives

1. To acquire an understanding of the nature, principles, and use of refutation.
2. To understand fallacies, both regular and special types.
3. To develop practical skill in refutation.

I. Methods of Refutation
Lecture
A. The methods and principles of refutation and rebuttal: their place in the debate; their use and misuse.
B. Discuss fallacies, their detection and disposal.

II. Methods of Refutation (continued)
Activities
A. Demonstration of rebuttal and refutation before the whole group by members of the class.
B. Evaluation of the demonstration and discussion of weakness and merits should follow the demonstration.

III. Fallacies
Lecture
A. Expand the earlier presentation on fallacies.
B. Show the relationship between the fallacies of reflective thinking and fallacies of demonstration.

IV. Methods of Refutation (continued)
Activities
A. In small groups have individuals present arguments; then allow others to refute them. This suggestion may be followed:
1. Each member of the group presents an argument, either affirmative or negative. Another then refutes that argument as well as possible.
2. The group then evaluates the work and proceeds to another argument.
B. Prepared slips stating a single argument are distributed, each student receiving one. He prepares his refutation, then delivers it before the class. The group and instructor criticize.

(Consult O'Neill and Cortright, *op. cit.*, Chap. XI; O'Neill and McBurney, *op. cit.*, Chap. XII; Baird, *op. cit.*, Chaps. X, XI, XII.)

Unit IV. Oral Language and Delivery

Specific Objectives

1. To understand the principles of effective delivery of argument.
2. To develop proficiency in the delivery of argument.

I. Methods of Delivery
Lecture
A. Use of language as it relates to argumentative discourse.
B. Methods of delivery in argumentation.

II. Methods of Delivery and Style
Activities
Demonstration by members of the group in a short class debate.
(See O'Neill and Cortright, *op. cit.*, Chap. XIII.)

Unit V. A Debate Tournament

Specific Objectives

1. To provide experiences in competitive debating in which study of theory and practice can be applied.
2. To develop standards for criticism and to evaluate performance in debate with respect to them.
3. To develop teamwork, a code of ethics, and sportsmanship among students participating in debate.

In the hours which remain the group can very easily be organized into debate teams in order to provide experiences in competitive debate for each student. A suggested plan of organization follows:

I. The Proposition
The question used in the first four units, *e.g.*, Compulsory Peacetime Conscription, or any other selected.

II. Teams
Two-speaker teams are recommended. Students should be allowed to express a first and second choice for partners and sides of the question. The schedule may be planned by the instructor, and posted with dates, opponents, and all essential information.

III. Chairman and Timekeepers
Students should be appointed for each of these duties.

IV. Judges and Criticism
The instructor can serve as a critic judge with each student in the audience also submitting his decision and reasons for it on a ballot prepared for the debates. Either a

shift of opinion or an ordinary type ballot may be used. The instructor should g a specific critique following each debate, stressing criteria for evaluation, standar and accomplishments of individual debaters, rather than merely *announcing* a winn

V. Length of Speeches

The length of speeches is determined by the length of the class hour. In a forty-f minute period, constructive speeches of six or seven minutes in length and rebuttals o two or three minutes could be used. Such a plan would allow time for discussion an criticism.

VI. Miscellaneous Arrangements

If time permits, students should be permitted to debate both sides of the question As the schedule proceeds, the two strongest teams, as indicated by performance in clas debates, may be selected to debate in a school assembly for a "championship" contest Such a possibility is a strong motivation for good preparation in the tournament and is good training for the debaters. It should also be educationally valuable for the student body, as well as subtle publicity for the speech class.

(See Carroll Lahman, *op. cit.*, pp. 329-403; and Arnold Melzer, *High School Forensics*, H. W. Wilson and Co., New York, 1936.)

A SHORT BIBLIOGRAPHY OF DEBATE AND DISCUSSION

Debate

1. Baird, A. Craig, *Public Discussion and Debate*, (rev. ed.), Ginn & Co., Chicago, 1937.
2. Ewbank, H. L. and J. Jeffrey Auer, *Discussion and Debate*, F. S. Crofts Co., New York, 1941.
3. Foster, William T., *Argumentation and Debate*, Houghton Mifflin, New York, 1932.
*4. Immel, R. K. and R. H. Whipple, *Debating for High Schools*, Ginn & Co., New York, 1929.
5. Lahman, Carroll, *Debate Coaching*, H. W. Wilson & Co., New York, 1936.
6. Nichols, Alan, *Discussion and Debate*, Harcourt, Brace & Co., New York, 1936.
*7. O'Neill, J. M. and R. Cortright, *Debate and Oral Discussion*, D. Appleton-Century Co., New York, 1939.
8. O'Neill, J. M. and J. H. McBurney, *The Working Principles of Argument*, Macmillan Co., New York, 1932.
9. Pellegrini, Angelo, *Argumentation and Public Discussion*, D. C. Heath & Co., New York, 1936.
*10. Summers, H. B. and F. L. Whan, *How to Debate—A Textbook for Beginners*, H. W. Wilson & Co., New York, 1940.
11. Wagner, Russell, *Handbook of Argumentation*, Ronald Press, New York, 1936.

*High School Texts.

Discussion

1. Baird, A. Craig, *Discussion-Principles and Types*, McGraw-Hill Co., New York, 1943.
2. Fansler, Thomas, *Discussion Methods for Adult Groups*, American Association for Adult Education, New York, 1934.
3. Fansler, Thomas, *Effective Group Discussion: A Guide for Group Members*, American Association for Adult Education, New York, 1936.
4. Garland, J. V. and M. G. Phillips, *Discussion Methods*, H. W. Wilson & Co., New York, 1940.
5. Judson, Lyman and Ellen Judson, *Modern Group Discussion*, Wilson & Co., New York, 1937.
6. Leigh, Robert, *Group Leadership*, W. W. Norton & Co., New York, 1937.
7. McBurney, James and Kenneth Hance, *The Principles and Methods of Discussion*, Harper & Bros., New York, 1939.
8. Studebaker, John, *The American Way*, McGraw-Hill Book Co., New York, 1935.

MODELS FOR STUDY AND CLASS USE

Debate

1. *University Debaters Annual*, ed. Edith M. Phelps, H. W. Wilson & Co., New York.

Discussion

1. *Northwestern University Reviewing Stand* pamphlets. Published weekly, $.10 per copy or $1.00 for 26 issues. Address: Northwestern University, Evanston, Illinois.
2. *University of Chicago Round Table* pamphlets. Published weekly, $.10 per copy. Address: University of Chicago Round Table, Chicago 37, Illinois.
3. *Town Meeting of the Air* bulletins. Published weekly, $.10 per copy. Address: Town Hall, Inc., New York 18, New York.

THE FORUM

To the Editor:

I am appalled to learn from a rubber stamp on our Association stationery, that the honored name of the National Association of Teachers of Speech has been changed to "Speech Association of America." Illness kept me away from Columbus and robbed me of a chance to vote against the change, but I cannot let it pass without a word of protest.

The new name is open to criticism grammatically, semantically, phonetically and strategically. It will give some of our colleagues a chance to ridicule us.

The tendency to use nouns for adjectives unnecessarily is common enough nowadays, but still deplored by those who use the language well. The Historical Society is not the History Society, nor the Mathematical Society the Mathematics Society, though, to be sure, the M.L.A. is the Modern Language Association.

The semanticists will have a field day pointing out that ours is not an association of speech (a meaningless phrase) but an association of teachers.

The student of phonetics will find the new name about as pleasing as the familiar bit about the lady who sells sea shells, and for the same reasons.

Finally, and more seriously, those who have cherished the history, traditions, and prestige of the National Association of Teachers of Speech, and who have felt great pride in the growing and widespread recognition of its academic respectability and profound influence on education in the United States, will sincerely regret the scrapping of those gains in a stupid and unnecessary change of name. As a past president of the Association and past editor of the *Quarterly Journal*, I feel a distinct loss of enthusiasm for an organization which is content to label itself by so meaningless a title.

Sincerely yours,

JOHN DOLMAN, JR.

To Phoneticians:

A paper on Pronunciation in Print which I was scheduled to give at the Reconversion Conference was necessarily cut short. Since the theme of this paper was an appeal for action on the part of the phonetics group, it seemed appropriate to submit a condensed version for the Forum.

Pronunciation in print, or the representation and description of speech sounds by means of type, in dictionaries and related works, is still a living, challenging activity, especially to members of the phonetics group. The future holds a promise not only of talking dictionaries but also of a totally different development, strictly phonetic dictionaries. The former are needed for pronunciation-imitation, the latter for pronunciation-analysis. Even in the age of the microphone, problems which carry over from the age of the press are with us—problems of phonetic symbols, modifiers, arrangement. Witness recent articles in *Quarterly Journal of Speech* (October, 1945), and in *Le maître phonétique* (January-June, 1945). We may help to solve practical and theoretical problems of phonetics by restudying the past, conserving precious materials, and exercising influence on future alphabetic systems. In particular we could do worse than commemorate the centenary of

Alexander J. Ellis's early phonetics, re-examine the contributions of the International Phonetic Association pioneer, Robert Morris Pierce, and become active as individuals or even as a group in the I.P.A.

Incidentally, in the article just cited from *Le maître phonétique*, Daniel Jones proposed to resurrect the Pitman symbols for the *th* sounds for a special use, dentalized *t* and *d*, in Sudan languages. The alphabet on which Jones probably drew for these symbols could be more correctly named the Ellis-Pitman alphabet (1847). In fact, Ellis actually invented two of the three symbols mentioned by Jones. (See the *Phonetic Journal* (1848), p. 14.) In 1843, Alexander Ellis, on hearing of the first Birmingham Phonetic Festival, began corresponding with Isaac Pitman. In 1845 Ellis and Pitman first actually met. In the same year, Ellis purchased his *Alphabet of Nature*, which may be considered his first major contribution in book form. In 1848 Ellis became editor of the journal which is now known in its complete series as *Pitman's Journal*, the title for that year being phrased for the first time as the *Phonetic Journal*. In 1855 the first English phonetic dictionary, published in Cincinnati, Ohio, carried an introduction by Ellis. It is not too late to celebrate the one hundredth anniversary of Ellis's early phonetics.

Jones's consideration of older symbols and also of possible re-arrangements in phonetic charts, recalls the fact that Robert Morris Pierce named his earliest phonetic alphabet a Gammakap, with labials at the right instead of the left. Pierce was editor and author of the earliest pronouncing dictionaries in English which made use of symbols recognized by the International Phonetic Association as belonging to their system. (See the review by Paul Passy in *Le maître phonétique* (1905), pp. 139-141.) In his home at Lincoln, Massachusetts, Pierce has a treasury of manuscripts, which cry for publication; and he has documents which reflect phonetic history from English alphabets to international alphabets, and these papers deserve suitable housing in a library.

Many other precious materials should be conserved now before they are lost or forgotten. We need better bibliography of phonetic periodicals, pronouncing dictionaries, phonetic alphabets. Is it too much to emulate Brown and Haskell's New York Public Library *Bibliography of Shorthand* (which contains many a lead for the phonetician)? And what about using microfilm?

We may not make the pioneer contributions of Ellis, Pitman, S. S. Haldeman, Andrew Comstock (editor of the first journal to be entitled *Phonetic*, in Philadelphia (1846?), but there is still much to be done by individuals. So far as phonetic societies are concerned, the past depended mainly on national ones, such as the British and American Phonetic societies and councils. We can join the *world* organization and elect members to its council. Let's elect the best representatives from the United States and Canada. Some of these may be from the Modern Language Association or the Linguistic Society of America. But the phonetics group of the SPEECH ASSOCIATION OF AMERICA not only stands for a widespread and rapidly increasing phonetic activity; it also contains in its membership a few first-class phoneticians who could do good work on the I.P.A. Council of Administration which deals with such questions as how to indicate the introflex *r*, and all other problems of the alphabet.

BERT EMSLEY,
Ohio State University

February 13, 1946

MINUTES OF THE FINANCE COMMITTEE

The meeting of the Committee was called to order at nine o'clock, Saturday, June 29, by Professor Alan H. Monroe, Chairman of the Committee. Those present were Professor Clarence T. Simon, Professor A. Craig Baird, and Professor Loren D. Reid. Dr. Wayne N. Thompson and Mrs. Constance Thurlow, of the Association staff, also were present at the meeting and assisted the Committee in its deliberations.

The following motions were passed:

That the Association accounts be audited by an independent firm, beginning with the fiscal year 1946-47.

That the Executive Secretary be bonded at $5,000, and that $100 be allotted for insurance, including fire, theft, liability, and workmen's compensation.

That the Executive Secretary be authorized to deposit $500 of this year's surplus in the reserve fund instead of the $100 originally budgeted.

The Committee checked the assets of the Association, and found them to be entirely in order as reported in this issue of THE QUARTERLY JOURNAL OF SPEECH; reviewed the various items of sales and expenditures; inspected the new headquarters of the Association, provided by the University of Missouri; and discussed possible future sources of revenue. Most of the time of the Committee was spent in reviewing the requests of officers and committees, and in formulating a budget for next year.

The Committee passed the following resolution: "The Committee expressed satisfaction with the efficiency with which the Executive Secretary and his staff have handled the financial affairs of the Association."

The proposed budget for the fiscal year 1946-47 has been adopted by a mail vote of the members of the Executive Council. Under the provision of the new Constitution, the budget for 1947-48 fiscal year will be drawn up by the Committee at the Chicago Convention, and presented to the Executive Committee at one of the later meetings of the Council for approval.

Respectfully submitted,
ALAN H. MONROE, *Chairman*
A. CRAIG BAIRD
CLARENCE T. SIMON

SPEECH ASSOCIATION OF AMERICA

Report of the Executive Secretary

SALES

July 1, 1945 to June 30, 1946

Memberships:		
Regular	$8,969.25	
Sustaining Members (Unassigned income)	1,797.50	$10,766.75
Monographs		1,934.50
Directory		801.20
Bulletin		6.00
Miscellaneous Copies		1,040.50
Placement Service		1,423.50
Advertising:		
Quarterly Journal	2,591.50	
Directory	812.50	
Convention	191.00	3,595.00
Interest on Government Bonds		5.00
Convention Registrations		717.50
Sale of Robotyper	234.66	
Special Items:		
Balance of Quarterly Journal account with Detroit Post Office	22.28	
Balance from sale of Convention Luncheon tickets	25.90	
Authors' share of cost of 1945 Monographs tables	65.20	
Miscellaneous sales and services	65.35	413.39
		$20,703.34

ASSETS

As of June 30, 1946

Cash in Commercial Account			$ 683.35
Petty Cash			4.34
Petty Cash	4.34		
Reserve Fund:			
Savings Account	$1,061.28		
Bonds:			
Series F:			
17—$ 25.00 Bonds	$314.50		
3—$100.00 Bonds	$222.00		
1—$500.00 Bond	$370.00		
7—$100.00 Bonds	$700.00	1,606.50	2,667.78
Accounts Receivable			694.01
Stamps			117.79
Current Assets			4,167.27
Inventory of Publications at Cost (Balanced stock*)			4,200.92
Office Equipment (less depreciation)			1,538.42
Type of Directory (stored at Artcraft Press)			127.50
Stationery and Office Forms			435.65
Office Supplies			285.93
			$10,755.69

* 8,500 copies of the QUARTERLY JOURNAL, representing surplus to meet the demands of returning members from the armed services, to supply current-year bound volumes for Sustaining Members, and for promotional and goodwill activities, are not included in inventory of publications.

EXPENDITURES

July 1, 1945 to June 30, 1946

Publications:		
QUARTERLY JOURNAL	$5,718.86	
Monographs	818.34	
Directory	637.59	
Special Printings	160.00	
Old Copies	49.65	$ 7,384.41
Mimeographing and Miscellaneous Printing:		
Supplies	797.98	
New Solicitations	415.00	
Renewals	212.95	
Placement Service	421.30	
Convention	516.55	
Sustaining Members	33.05	$ 2,396.83
Postage and Distribution	1,345.17	
Clerical	3,858.69	
Executive Vice-President	800.00	
Officers and Committees		
Executive Secretary, 1945-46	$101.16	
President, 1945	30.00	
President, 1946	77.14	
Committee on Contemporary Public Address	3.50	
Speech Education Committee	8.34	220.14
Convention		734.66
Executive Secretary's Stipend		500.00
Commissions		324.56
Bank Charges		64.89
Binding for Sustaining Members		562.00
Office Equipment		557.56
Office Supplies		440.28
Insurance		77.00
Reserve Fund		500.00
American Council on Education		100.00
Moving Expense		492.82 $10,377.77
Special Items:		
A.S.C.A. share of convention fees		208.60
A.E.T.A. share of convention fees		100.96
State and regional dues paid for Sustaining Members		80.25
Refunds		30.80
Directory Listing		5.00
Deposit on Metal for 1946 Directory		127.50
Petty Cash		5.00
Convention Fee Rebate		2.50 580.61
		$20,939.61

BUDGET OF THE SPEECH ASSOCIATION OF AMERICA

Fiscal Year July 1, 1946 to June 30, 1947

Publications:		
QUARTERLY JOURNAL	$5,600.00	
Speech Monographs	1,850.00	
Directory	600.00	
Special Printing	500.00	
Old Copies	100.00	$ 8,650.00
Printing and Mimeographing:		
Stationery and Supplies	500.00	
New Solicitations	550.00	
Renewals	225.00	
Placement	200.00	
Convention	550.00	
Sustaining Members	35.00	2,060.00
Postage and Distribution	1,225.00	
Clerical Expense	4,500.00	
Executive Vice-President	1,400.00	
Officers and Committees	600.00	
Convention Expense	600.00	
Executive Secretary's Stipend	500.00	
Commissions	350.00	
Bank Charges	65.00	
Binding	600.00	
Office Equipment	450.00	
Office Supplies	150.00	
Insurance	400.00	
Reserve Fund	100.00	
Secretary's bond and independent audit	85.00	
American Council on Education	100.00	
Contingency fund for increased Costs of Labor and Materials	665.00	11,790.00
GRAND TOTAL		$22,500.00

NEW BOOKS

HOWARD GILKINSON, *Editor*

The Role of Speech in the Secondary School. Prepared for THE BULLETIN OF THE NATIONAL ASSOCIATION OF SECONDARY SCHOOL PRINCIPALS by the National Association of Teachers of Speech with the assistance of the American Educational Theatre Association, the American Speech Correction Association, the Association for Education by Radio: FRANKLIN H. KNOWER, Committee Chairman. Washington, D. C.: National Association of Secondary School Principals of the National Education Association, November, 1945. pp. 9-160. $1.00.

Any discussion concerning the place of speech training in the secondary school curriculum must necessarily be of interest to all teachers of speech. When the discussion takes the form of a report prepared with painstaking care and in exhaustive detail by recognized leaders in the various fields of speech, we cannot fail to accord it a place as one of the significant contributions to the literature of speech education. It would be difficult, I believe, to overestimate the importance of *The Role of Speech in the Secondary School*, a report prepared specifically for high school principals under the supervision of a committee headed by Franklin H. Knower and composesd of the following members: Willadell Allen, Gladys L. Borchers, Herschel L. Bricker, W. Norwood Brigance, Kenneth G. Hance, Harry Heltman, Evelyn Konigsberg, Cyretta Morford, Katherine A. Ommanney, Karl F. Robinson, Joseph F. Smith, Ruth H. Thomas, I. Keith Tyler, Karl R. Wallace, Andrew T. Weaver, and W. Hayes Yeager.

As stated by Principal Pierre A. Tracy in the foreword, "The clarification of the place of speech in the total education of youth has long been needed." It might be added that such clarification has too often been undertaken by those who through lack of understanding of the objectives and methods of speech teachers and, indeed, through ignorance of the field itself, have not been qualified to assign a place to speech in any curriculum. One of the noteworthy aspects of the present report is that the "place of speech" has been clarified by those competent to do so.

The report has been divided into four parts: "The Speech Curriculum," "Basic Skills in Speaking," "Fundamental Speech Activities," and "Speech Curriculum Planning."

Part One, "The Speech Curriculum," emphasizes not only the unique contribution which speech training can make to the education of the high school student, but also the importance of proper integration of speech training with the rest of the high school curriculum. Declaring that "functional emphasis has always been the motivating factor in worthwhile speech training," the authors hew to the line of their opening statement, "A proper speech program in high school is designed to make all boys and girls more effective when they talk."

Closely adhering to the general principles established in Part One, the contributors to Parts Two and Three progress to the more specific, "Basic Skills in Speaking," and "Foundamental Speech Activities." The former is composed of four chapters—"The Progress of Basic Skills in Speaking," "Voice and Articulation Improvement," "The Personal and Social Development through Speech," and "Speech Defects."

The first of these presents a valuable outline of the objectives of a program of basic skills, stressing particularly the details of a systematic training program for "the great group having 'inadequate' and normal speech." The second discusses the need for a program of speech improvement in the secondary and primary schools. In the third chapter, the authors deal with speech in its relationship to personality, objective attitudes, self-sufficiency, and social responsibility, as well as, manner in which it relates to counseling and informal social activities. Part Two is concluded with an enumeration of various common speech defects and suggestions for the assistance of speech defectives through the high schools.

In the exposition of "Fundamental Speech Activities," the first chapter is devoted to discussion, public speaking, and debate with suggestions for the organization and conduct of classroom programs in these activities. Of special interest in the treatment of discussion, which is carefully defined in all its implications, and the various methods and forms described.

Chapters on oral reading and dramatics which follow depict the part which these areas of the speech program can be made to play in

the development and growth of the high school student, both as a person and as a citizen. Of the several sections dealing with dramatics, perhaps the most valuable is the concluding one, which discusses the organization of a well-rounded drama program.

In the discussion of radio and speech education, the authors limit themselves to a consideration of broadcasting as it "improves the teaching of speech." Explaining the manner in which broadcasting, used as a teaching aid, may assist in making the student conscious of his voice, his speaking style and achievement, and the primacy of ideas, they point out that broadcasting also is of real benefit in developing listening ability as well as certain "valuable social qualities not usually stimulated by speech work."

The place of speech in the extra curricular program is considered almost exclusively in terms of contests. Justifying this viewpoint in an introduction which brings out the importance of the inescapable factor of competition, the authors launch into a brief history of the extra curricular program in speech before proceeding to an enumeration of the various types of speech contests and delineation of certain problems involved in administration and judging.

The concluding section of *The Role of Speech in the Secondary School* is devoted to the problems of speech curriculum planning. Points which are taken up include the integration of speech with other subjects in the high school curriculum, typical speech programs in both large and small high schools, tests for evaluating speech performance, and, finally, a rather inclusive inventory for evaluating a high school speech program.

The selected bibliography of high school speech texts which is appended to the report should be of interest and value to those in the secondary school field.

G. E. DENSMORE,
University of Michigan

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Speech for All. By LYMAN M. FORT. New York: Allyn and Bacon, 1945; pp. viii+336. $1.05.

This text is especially designed for first year speech students in the junior high school.

It is divided into three parts. "Speech Production" presents the general background, the need, and the opportunities for good speech; a discussion of the tools, materials, and the instrument (voice) of expression; the product for expression, i.e., the actual planning of the formal speech. In "Speech Composition" prominent place is given to the listener in the speech situation. Explanation of the use of critical thinking is given along with methods for detecting false reasoning. The third part is called "Formal Speech" and includes the study of parliamentary procedure, debate, and dramatics.

Mr. Fort does not pretend to exhaust any of the various topics, but gives a "gentle" introduction to each in a style which, though simple and easy to follow, allows for concise and informative content.

Abundant illustrations of real life people and activities plus some cartoons make this book all the more attractive for the young beginner. Long lists of suggested exercises at the end of each chapter offer the student a challenge and serve as a guide and help to the teacher.

HOWARD W. TOWNSEND,
University of Texas

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The Use of Drama. By HARTLEY GRANVILLE-BARKER. Princeton: Princeton University Press, 1945; pp. 91. $1.50.

This little book, No. 5 in the series of Princeton Books in the Humanities, is edited by the author from a series of lectures he delivered at Princeton in 1944.

Mr. Granville-Barker is always a stimulating writer, and if one occasionally disagrees with his conclusions, it is only because that is inevitable when a writer formulates so many of them and packs his writing with such a vast number of critical observations about so many controversial matters. One would think this book a little over the heads of most undergraduates, but it ought to be required reading for graduate students of the drama, and for all members of the A.E.T.A.

The lectures are grouped under three main headings. The first group, on the Arts in General, is much the most interesting and the most penetrating, for the author is at his best as a philosopher and critic. The second, on Drama in Education, is rather less original; and though it contains some interesting suggestions, the experienced classroom teacher will detect in it a degree of vagueness and a lack of realism about practical teaching problems, at least as found in American colleges. This part of the book is concerned, not with acting drama, but with drama study in the classroom; it idealizes such study, but offers many commonplace methods as if they were new ideas. The third group of lectures, on A Theatre That Might Be, is largely a restatement of Mr. Granville-

Barker's previously well-known views on the place of the theatre in our cultural pattern and on its organization.

The first part alone would justify the book, however, and is highly recommended. There are provocative comments on Basic English, on the values and difficulties of speech training, on the weaknesses of bureaucratic civilization, on the importance of good listening (to the actor and others), and on the nature of the arts, including drama. Though himself a professional actor, director, and dramatist, the author makes no case for professional or vocational training in the drama, and the central point of his discussion may be found in the statement (p. 28) that "the influence of the arts in education is, of course, chiefly indirect. But it is prevasive. It gives a man poise, a point of view, sets up for him a general standard of quality. It helps refine his faculties, mature his perceptions, gives balance to his judgment."

Many lovers of the theatre will be pained to find the Princeton Press joining the society of those who misspell the word. One expects *Life*, *Time*, and the daily papers to spell it "theater"—but hardly a humanistic university. It is so spelled in only two other books out of several hundred theatre books on the reviewer's shelves (which include *The Exemplary Theatre*, by Harley Granville-Barker); and to one who reads *Theatre Arts*, patronizes the *Theatre Guild*, and reads hundreds of theatre programs every year, the spelling "theater" is almost as jarring as the pronunciation "Joolliette" (for "Juliet"). A minor matter, perhaps, but the influence of such things is "indirect," and "pervasive."

JOHN DOLMAN, JR.
University of Pennsylvania

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Speech and the Teacher. By SETH A. FESSENDEN. New York: Longmans, Green and Company, 1946; pp. 1-290. $2.50.

This book is for teachers in training, i.e., teachers in general, not those who plan to be teachers of speech. No doubt there is a need for such a text. To an increasing extent teachers colleges are requiring speech education for all their students, and a text is needed which is specifically adapted to the basic course in such institutions. The general classroom teacher needs good personal speech and should possess some skill in specialized uses of speech. He should know how speech can be used in educational procedures, and he should be able to help his students with their speech problems. The author's recognition of the special needs of teachers in training is indicated by the chapter title of *Speech and the Teacher*: "Teaching and the Teacher," "Speech and the Teacher," "Voice and Articulation," "Teaching with Speech," "The Teacher and the Student's Speech," "Promoting Pupil Growth," "Group Discussions," "Public Speaking." The titles indicate an adequate analysis of needs of the students for whom the book is intended. Greater emphasis on speech as a tool for social adjustment would not be out of place.

This book is interesting as a source of information and suggestions about the teacher's use of speech in the educational process. Many direct quotations are used to elaborate topic sentences. Part of the text, however, seems to be written for the prospective teacher and another part appears to be directed to the pupil in the classroom. This "slanting," intentional or unintentional, was confusing for the reviewer.

The soundness of some of the ideas expressed in the chapter on voice and articulation may be questioned. "From the chest air is forced through the larynx which vibrates, creating a sound that is amplified and toned in the resonating chambers" (p. 64). This statement fails to indicate specifically the part of the larynx which vibrates to produce voice. "Above the laryngeal section, near the base of the tongue, is a valve which drops down to cover the air tube when we swallow" (p. 66). The complicated act of swallowing involves the upward and forward movement of the laryngeal structure, and as a result, the epiglottis is pushed down, thereby covering the glottis. "These cords, as they vibrate, create not only a basic or fundamental tone, but also overtones" (p. 67). This assumption is accepted so widely that it passes for a fact, although it has never been scientifically established. "Note that as you whisper them [the vowels] in that order, there is a progressive lowering of the pitch of the whisper" (p. 74). Pitch is an accoustical phenomenon found only in phonated speech. "It [the tongue] is attached to the hyoid bone, which is part of the larynx" (p. 84). The reviewer has never seen a statement which identified the hyoid bone as part of the larynx. The larynx is suspended from the hyoid bone. "Velum activity affects the quality of all vowels and principally the consonants k, g, and ng" (p. 86). The sounds represented by "k" and "g" are not affected by the absence of the velum activity any more than are the sounds represented by the letters "p," "b," "t" and "d," although the

former are classified as "lingua-velar" sounds.

Ambiguous instructions accompany Chart No. I (General Speech Diagnosis) and "time" is classified as an aspect of voice. Since "time" occurs in whispered speech, it is an aspect of articulation. As a whole, the discussion of voice production and improvement is very limited and contains many questionable statements.

Three charts for the evaluation of speeches appear at the conclusion of the chapter on public speaking. In the first of these, ten-point scales are used with high numbers indicating favorable traits. Five- or seven-point scales are more common in current research. In the second chart there is a numerical evaluation system in which the smallest numbers indicate favorable characteristics. The shift in method may prove confusing to the teacher and student. The third chart would be more useful if it permitted some type of numerical evaluation, and thereby provided data from which a profile could be drawn.

This book presents a philosophy of speech education with which I am wholly in accord, and contains material of value for all teachers. Nevertheless, I would be reluctant to recommend its use in the required fundamentals of speech course in my college. The chapter on voice and articulation has worthy objectives, but the misinformation in it lessens its value. Oral reading, in which the teacher needs some skill, could be more adequately treated. The chapter on group discussion has many good characteristics, yet a direct presentation of the five commonly recognized steps in discussion would give students using this text a method of attacking any problem. The subject of public speaking is more adequately developed. However, a most important factor in learning to speak effectively is not mentioned: use of the central idea.

F. Lincoln D. Holmes,
Illinois State Normal University

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Radio Research, 1942–43. Edited by Paul F. Lazarfield and Frank Stanton. New York: Duell, Sloan and Pearce, 1944; pp. 1-599. $5.00.

This unit in the series of publications from the Office of Radio Research is a collection of studies in widely varying phases of research in radio. Some of the original investigations were done by members of the Radio Research staff; in other instances research by independent groups is summarized or utilized for purposes of synthesis or comparison. The 1942-1943 edition has more than a score of contributing authors writing on a number of special topics. In a short review it is possible only to indicate sketchily some of the interesting materials which the reader can find in this valuable publication.

The first division of the books deals with the daytime serials. In an analysis of the serial listener Herta Herzog makes use of four studies—one by CBS, one by the office of Radio Research, one in cooperation with Elmo Roper, Inc., and another in cooperation with F. I. Whan at Wichita University. The conclusions of these investigations are in substantial agreement for the items on which they overlap, and are nonconflicting in other respects. Although the serial listeners believe they get much "help" from the programs, Herzog believes that the advice and help received from such shows is likely to be generalized and hence has little real, intimate, and specific value. Rudolf Arnheim presents an analysis of the the content of a large number of serials—mostly American—and expresses the opinion that such programs could be a greater force for character development, learning, and citizenship. He suggests some ways in which this might be accomplished. Helen Kaufman reports that the listeners to different serials differ little in their primary characteristics, although some variations in age, education, and income are noted. There is a section on radio in wartime. The principles on which OWI based its work and the steps taken to implement the plan of operation are summarized efficiently. A chapter on radio audience research in Great Britain may surprise American readers who believe that BBC operates solely on the basis of the slogan, "We do not give them what they want; we give them what they ought to have." Three methods are used by BBC to ascertain listener wishes and reactions: a continuous quantitative survey by the interview method; a listener panel; and local correspondents who constantly gather opinions. An analysis of the structure and content of German newscasting is given, and there is a chapter on German radio propaganda employed during the Battle of France. The serious student of social psychology will feel at home in reading the latter, which wraps up simple observations in majestic subdivisions. A chapter called "Some Principles of German Propaganda and Their Applications to Radio" is misnamed. It is really a summary of the *techniques* employed by German propagandists.

"Radio in Operation" is the title of another section, which includes a description of the Program Analyzer, and a report on some of its applications with examples of conclusions which it has produced for specific programs. In spite of the weaknesses of this method of research, it seems to have some practical applications which make it a useful instrument. This edition of *Radio Research* contains some interesting additions to earlier studies of music in radio. The Weekly Audience Coverage Index is described as a method which combines data on song availability with the relative size of the audience to get an ACI rating. The scarcity of good "fighting songs" is pointed out in a discussion of popular music and war morale.

Another section carries the title, "Progress in Listener Research," and includes a discussion of the tendency of listeners to shift from one particular program to another. Data derived from studies of these shifts are important in discovering the listeners' specific interests in certain programs; in studying "station inertia" (the listeners' tendency to remain tuned to the same station), and in analyzing the similarity of appeals among different programs. There is danger, however, in the tendency of the experimenters to assign their own subjective interpretations to the listeners' reasons for shifting from one program to another. Other reports in this section deal with non-listeners, interviewer bias, psychology of radio commercials, and the sampling of listeners' opinions of programs through questionnaires.

The last section of *Radio Research*, 1942-43 is called "The Good Neighbors." It includes a report of Program Analyzer tests of two educational films and an analysis of biographies found in popular magazines. While the hemispheric solidarity of all media of mass communication can be easily grasped, it cannot so readily be understood why these chapters are included in this volume. The following explanation appears in the preface of the book: "As time goes on, it becomes increasingly evident that the field of radio research will ultimately merge with the study of magazines, newspapers, films and television into one broader discipline of communications research." In testimony to the desirability of this development, the authors included the reports on films and magazines.

The studies from the Office of Radio Research constitute a significant and valuable series. Such research and published summaries of research are badly needed. There is even greater need for an annual volume of radio research which organizes and synthesizes nation-wide studies in a manner similar to that begun by F. H. Lumley in 1934 with his *Measurement in Radio*.

SHERMAN P. LAWTON,
University of Oklahoma

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Clinical Audiometry. By C. C. BUNCH. St. Louis: C. V. Mosby Co., 1943; pp. 186.

Here is an extremely valuable book for all persons who are interested in using the audiometer. It covers the testing of hearing, authoritatively and completely. Readers who lack technical background will appreciate the careful writing and liberal use of good illustrations which make this book entirely understandable for the average student or teacher.

From a historical viewpoint this book is especially interesting. Dr. Bunch had a part in the evolution of the modern audiometer; he developed one of his own while working at the State University of Iowa where he was associated with Dr. Seashore who had built an earlier audiometer in 1899. The history of the development of the modern audiometer is written fully and interestingly. Dr. Bunch has included more pictures of older devices for testing hearing than can be found in any other writing on this subject.

The practical nature of the whole book makes it especially useful for speech teachers and students. Instructions for the use of the audiometer as well as information for interpreting test results are given in considerable detail. Rather than prescribing one testing technic, Dr. Bunch presents basic principles of an adequate testing procedure, allowing for the individual approach with particular types of subject; nevertheless, Dr. Bunch does describe his own testing procedure, and gives the reasons why he chose each detail in his testing situation. Such a thorough discussion of the use of the audiometer as well as the possible interpretations of the results is much needed.

HAROLD WESTLAKE,
Northwestern University

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Literary Study and The Scholarly Profession. By HARDIN CRAIG. Seattle: University of Washington Press, 1944; pp. xiii+150. $2.25.

In ten lectures delivered at the University of Washington in 1944, primarily under the Walker-Ames Fund, Professor Hardin Craig, the eminent Shakespearean and Renaissance scholar, undertook analysis and appraisal of literary

study as it is and as it should be in American universities. The texts of these lectures are now published as a collection of more or less sequential essays. Professor Craig proposed to define, illustrate, and defend the business of the scholar-teacher in humanistic subjects. What we now have, rather casually organized and digressively developed, are the animadversions and *sententiae* of one of our noted elder scholars, on colleges and universities, faculty and students, work and anti-work, intellect and anti-intellect, standards and no standards, the right way and the current way in our academic life. Professor Craig views our world from the crest of long experience, but through the distorting medium of a great war in progress.

The first three lectures handle successively the propositions that (1) the logic of probability is peculiarly the province of the literary scholar; (2) that the literary scholar can be and should be more nearly universal, much less specialized, in his competence than he currently tends to be; and (3) that imaginative insight is an essential quality in the literary scholar and a necessary development in the young person whom he teaches.

The remaining seven lectures ("Opportunities in Humanistic Study," "Methods of Operation," "The Academical Institution," "The Function of Literature," "The Power of Truth," "The Equipment of the Scholar," "Colleges and Universities in a Post-War World") can hardly be said to develop central themes, though each does something with the implications of its title. In these, however, as in the first three essays also, the digressive passages and diversionary *dicta* expose and re-expose the many facets of the author's mature and congenial wisdom.

Many college and university teachers and scholars will recognize in these lectures most of the lamentations which often suffuse our lunch-table conversation about our profession, our standards, our students, our deans and administrations, and the intellectual climate (both faculty and student) in which we struggle. Some of us will think Professor Craig too narrow and conservative, too complaining or too sadly wistful at the changes which are coming to the academic world which we like to remember or to imagine as once existing. Others will find in his remarks confirmation of all which they themselves have long seen and feared —those influences and symptoms leading to the abandonment of the true intellectual function of university education. They will hasten to endorse his prescriptions for our salvation: return the universities to the faculties; do more and do it better; put intellectual excellence back into good repute with faculty and with students; let graduate study center in research. There is little doubt that Professor Craig diagnoses many of our ailments. There may be some question that the case is as serious as he thinks, or that the remedies are as simple.

These essays are worth reading, or at least sampling liberally, but those persons who have time to read only one small book on the general subject had better devote their time to Hoyt H. Hudson's *Educating Liberally* (See QUARTERLY JOURNAL OF SPEECH, February, 1946).

DONALD C. BRYANT,
Washington University

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Speech. By ANDREW THOMAS WEAVER and GLADYS LOUISE BORCHERS. New York: Harcourt, Brace and Company, 1946. pp. i-576. $1.96

This book was written for senior high school students. As is true of many textbooks in speech at that level, it covers a broad list of topics. Basic elements, such as visible action, voice, pronunciation, and language, are taken up in the first part of the book followed in other parts by separate chapters on many speech forms and situations: conversation, classroom speaking, story telling, interpretative reading, dramatics, public speaking, discussion, debating, parliamentary procedure, radio speaking, telephoning, interviews and conferences, dictating letters, buying and selling, business speeches, going to college, life vocations. The breadth and length of the list of topics are consistent with the authors' declared intention: "We are more concerned about our speech in informal everyday situations than we are about speech in more formal performances on the public platform. Successful public speaking is a great accomplishment, but efficient private speech is more important for most of us."

Four major educational objectives serve as a general frame of reference, as a device for motivating student interest, and as a basis for determining the divisioning of the book: (1) self-realization, (2) happy social relationships, (3) good citizenship, and (4) economic efficiency. The authors evidently experienced some difficulty in deciding under which of the four headings some of the chapters should fall. This was not due to an absence of or any vagueness in the connections of the content of chapters

to the general objectives; it arose because of a multiplicity of relationships.

This is, of course, a major publication in the field of speech; it is offered as a complete text for the age level for which it is intended and it was written by persons who have experience and skill in the art of textbook writing as well as in pedagogy. Such a book invites more than one kind of comment from a reviewer, for it is significant in at least three, somewhat different ways. It is a sign of the drift or trend at the educational level for which it was written. Despite its basically practical purposes, such a book is almost certain to contain statements of interest to the research worker and the theorist. Finally, and most important, it represents a strategic use of language for the purpose of assisting the student toward the full development of his potentialities in speech.

The authors' use of the four educational objectives bespeaks an awareness on their part of certain major contemporary developments, and to general education. At some times and places teachers of speech are being called upon to make a contribution to general education in one or both of two ways: (1) to combine forces with teachers in other fields in planning and teaching courses which integrate speech with writing and other subjects, (2) to re-examine the content of courses labeled "speech" and reorganize them along lines which will increase their contribution to the general development of the student. The book is planned to meet either objective; it could serve in connection with whatever elements of speech instruction are included in an integrated course, and, as previously indicated, it deals with many "informal everyday situations."

The reader whose interests run toward theoretical considerations will doubtless note the brief appearance of the Watsonian doctrine of the intimate relationships among speaking, thinking, and muscular activity. We are told that "speech skill and mental competence develop together." It is hard to reconcile this theory with the fact that there is so much empty-headed talking, and with the results of factor analysis in which comprehension of words (V) and verbal fluency (W) have shown so little correlation with each other that they have come to be regarded as independent abilities. Perhaps, however, in some qualified sense the quoted statement is acceptable. At least all will agree that speech skill and mental competence *should* develop together, and no doubt do when teachers of speech require their students to put their best intellectual efforts into their speeches. That pedagogical policy receives strong support in this book, for "thought" is included among the four basic elements of speech, and "poor material" is listed as one of the "common weaknesses of classroom speaking."

Of course, little space in *Speech* is devoted to abstract theory. As a practical textbook, it deserves a high rating. It possesses a number of particularly strong points. The language employed is well suited to the comprehension and interests of the students for whom it is intended. The authors reach the student, not by thinning the content, but by connecting it with the experience of the reader. The style is clear and interesting, and yet there is no loss of dignity. The book is especially strong, too, in the abundance and quality of its test and exercise material. Here especially the authors make good use of their experience in teaching. These materials provide the teacher with a wide choice of projects and activities around which to build a fruitful course. There are many sketches and pictures. If such visual supplements have value, these should, for they usually contain a point which is related to the content and purpose of the books.

HOWARD GILKINSON,
University of Minnesota

IN THE PERIODICALS

MARIE HOCHMUTH, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

BROWNSON, LEWIS C., "The Mechanics of Selling: Operation No. 2," *Opportunity*, XLVI (June, 1946), 24, 25.

Success in sales work is "more a matter of dealing with the human mind and emotions than it is a matter of dealing with all other factors combined." As a result of analyzing thousands of sales talks over a period of twenty years, the writer concludes that "nearly three-quarters of all needless failures in the use of any sales talk will be found caused by the salesman's neglect to get agreement." The theory of securing agreement is discussed.

COTTERMAN, C. D., "Your Discussion Group," *Ohio Schools*, XXIV (March, 1946), 109ff.

The Discussion Group offers "one of the best in-service training programs available at the present time." The writer discusses the activities of Ohio Discussion Groups sponsored by the National Association of Secondary School Principals and the Ohio High School Principals Association.

DE LAGUNA, GRACE A., "Communication, the Act, and the Object with Reference to Mead," *The Journal of Philosophy*, XLIII (April 25, 1946), 225-238.

De Laguna finds the fundamental fallacy of George H. Mead's treatment of communication to lie in "his reduction of the shared universality of symbolic significance to a mere identity of particulars," and his neglect of "the end as an essential factor in cooperation."

DE LAGUNA, GRACE A., "Democratic Equality and Individuality," *The Philosophical Review*, LV (March, 1946), 111-131.

Linguistic communication provides the only adequate "conceptional basis" for all that is essentially democratic. De Laguna discusses the "democracy of language" as the philosophical foundation for the democratic ideals of equality and individuality.

DOOB, LEONARD W., "Communication of Information about the United States," *Journal of Consulting Psychology*, X (January-February, 1946), 45-50.

Doob discusses methods used by the government Information Service of the State Department to communicate information about the United States to foreign countries.

FISKE, MARJORIE, and PAUL F. LAZARFELD, "The Office of Radio Research: A Division of the Bureau of Applied Social Research, Columbia University," *Educational and Psychological Measurement*, V (Winter, 1945), 351-369.

"The rapidly increasing development of the radio industry in the past two decades has opened up a new and increasingly important area of communications research." The writers discuss the functions of the Office of Radio Research, objectives of radio research, and techniques of radio research.

HARRIS, THERMAN G., "Coaching for Extempore Speaking Contests," *Scholastic Speaker and Debater*, II (March 4, 1946), 5-8 ff.

The Director of forensics at the Lansing Eastern High School, Lansing, Michigan presents his method of coaching speaking contestants.

HOWARD, LEON, "The 'Invention' of Milton's 'Great Argument': A Study of the Logic of 'God's Ways to Men'," *The Huntington Library Quarterly*, IX (February, 1946), 149-173.

Milton looked upon logic as "the art of arts, underlying and forming all other activities of the intellect. Yet his *Artis logicae* is one of the most neglected of his writings—unfortunately so, for many critical interpretations of his greatest work seem to be made on the basis of habits of mind quite different from those represented in the almost forgotten system of his treatise." Howard finds the system of logic offered in Milton's treatise to be that of Peter Ramus, and reinterprets *Paradise Lost* in the light of the logical matrix in which Milton's opinions were formed.

JONES, LESLIE W., "The Influence of Cassiodorus on Mediaeval Culture," *Speculum*, XX, (October, 1945), 433-442.

in a tentative evaluation of the extent of Cassiodorus' influence on the culture of the Middle Ages, Jones finds the *Institutiones* to be widely disseminated, taking place along with the works of Martianus Capella, Boestius, Priscian, and Donatus "as one of the important schoolbooks of the early Middle Ages." Cassiodorus' influence on Isidor of Seville, Alcuin, and Rabanus of Maurus is discussed.

KIRBY, THOMAS A., "Carlyle and Irving," *ELH, A Journal of English Literary History*, XIII (March, 1946), 59-63.

"Of Carlyle's earlier friends Edward Irving is among the more interesting and, in many ways, the most important in so far as influence is concerned." The writer presents Carlyle's reports of Irving's preaching in Glasgow where, in 1819, his renown as a pulpit orator began.

KRAUSS, R. W. M., "Some Psychological Views on Salesmanship," *Occupational Psychology*, XX (April, 1946), 68-73.

The writer discusses the kinds of knowledge which the successful salesman must possess, and examine the sales talk from two aspects: 1) its content, and 2) the way in which it is built up.

LAZARFIELD, PAUL F., "Radio and International Co-operation as a Problem for Psychological Research," *Journal of Consulting Psychology*, X (January-February, 1946), 51-56.

The writer outlines some research problems important to radio on an international level. The need for psychological research in three major areas is suggested: "How can we enhance the prestige of and interest in the UNO? What is the true relation between peace and 'good will'? Finally, can we successfully direct American propaganda to other countries without its resulting in unanticipated and dangerous boomerang effects?"

MCGOVERN, ELCY, "Principles and Techniques of the Panel Discussion," *Educational Administration and Supervision*, XXXII (February, 1946), 87-100.

The skills, abilities and attitudes requisite for participation in group discussion "should be a part of the education of every boy and girl in a democracy." The writer discusses the purpose of group discussion, procedure, preparation, organization and participation.

MILLER, HON. JUSTIN, "Oral Argument . . .," *The Gavel*, XXVIII (March, 1946), 42-43.

Hon. Justin Miller of the U. S. Court of Appeals for the District of Columbia discusses reasons why cases are not well argued in court in an address before the Judicial Conference held in Washington. "If every present-day lawyer who realizes his own ineffectiveness in oral argument would pass on to the students of today the vital importance of learning how to speak would be some guarantee of good arguments for the future."

MURPHY, RICHARD, "Speech For The Masses," *The Gavel*, XXVIII (January, 1946), 20-25.

"If Demos is to speak, shall he attempt to become Demosthenes? Or is there a speech for the people different from the kinds we have associated with the leader?" Murphy seriously doubts that "people in any numbers can take the masters of oratory as their models with much profit," and urges that we undertake "the larger task of developing facility in social talk among people," for "to be free men must be articulate."

PORGES, WALTER, "The Clergy, the Poor, and the Non-Combatants of the First Crusade," *Speculum*, XXI (January, 1946), 1-23.

"The form into which Urban cast the crusade, the inclusion of the clergy and other non-combatants, is evidence not only of his dependence upon pilgrim traditions, but of his belief that the Holy Land was not won by force of arms alone; that the power of the Word was greater than the power of Sword; that righteousness of the crusading army was a sure protection." Porges discusses the composition of the crusade, with particular attention to the motivating and propagandistic functions of the clergy.

SIMONSON, SOLOMON, "A Definitive Note on the Enthymeme," *American Journal of Philology*, XLVI (July, 1945), 303-306.

The Aristotelian idea of the enthymeme "retains consistency with its four main classes of probabilities, infallible and fallible signs, and examples. Both the twenty-eight valid enthymematic topoi and the nine sham enthymematic topoi represent practical illustrations of these classes." Simonson fears modern rhetoricians and logicans "are not defining an Aristotelian enthymeme; they are giving a definition to fit their own logical or rhetorical schemes." Theories advanced by McBurney and by F. Solmsen are evaluated.

SIMONSON, SOLOMON, "The Categories of Proof in Indian Logic," *Philosophy and Phenomenological Research*, VI (March, 1946), 400-409.

"The Hindus were engrossed in the reasoning process as far back as the era of Homer in Greece and Solomon in Israel." The sixteen categories of proof in Indian logic indicate: "1) An emphasis on discussion, inquiry, and consensus. The discussion process is in itself a reflection of a search for universality; seeking and attaining a consensus may yield harmony and self-abnegation, predominately the ends of Hindu thinking. 2) An awareness of the chronological growth of thought, akin to the Dewey 'five step' process in problem solving. 3) A familiarity with the fallacies that are noted by Aristotle in his accounts thereof in the "Sophistici Elenchi and Rhetodic."

STOLL, ELMER EDGAR, "The Downfall of Oratory," *Journal of the History of Ideas*, VII (January, 1946), 3-31.

"Since ancient times society has, in the long run become democratic; but art, whether auditory or visual (strangely enough) decidedly less so; in the most democratic countries, least of all." The writer finds the causes for the "decay and disrepute" of oratory to lie in "the nature of oratory itself and the attitude of the modern public."

TYLER, CR. TRACY F., "English and Radio Today," *The American Teacher*, XXX (April, 1946), 13.

Considering the fact that students spend twenty-five hours weekly on radio listening, teachers are not being "realistic" if they completely ignore such popular and powerful medium of communication." The writer discusses the need for planned listening.

WHITMORE, CHARLES E., "Communication," *The Journal of Philosophy*, XLIII (May 9, 1946), 266-274.

"One-way communication requires only proper understanding and proper adjustment to action; it is not likely that the stars are concerned with what we make of spectrum analysis. But two-way communication is a much more delicate matter, and we need not be surprised that it is less productive of agreement." The writer philosophically examines and discusses experience as a process of communication, "one of the fertile ideas advanced in John Grote's *Exploratio Philosophica*."

WINTERICH, JOHN T., "A Word Fitly Spoken," *The Saturday Review of Literature*, XXIX (March 2, 1946), 22.

"We could all strive with more persistence than most of us do to be heard beyond the fourth row of benches—to have something to say, to it to one or to millions, and to have the words to say it with and the capacity to utter those words with every consideration for the power and music that are in them." The author discusses John Wesley Churchill's success in teaching Matthew Arnold to speak after Arnold's first failure in New York in 1883, and laments the little concern today with effective speaking.

DRAMA AND INTERPRETATION

BAVELY, ERNEST, "Qualifications of the Dramatic Arts Director," *The Bulletin of the National Association of Secondary-School Principals*, XXX (April, 1946), 132-137.

The writer discusses health, educational, artistic, and long-range qualifications of the dramatic director, in the hope that he may provide a source of helpful information to those confronted with the responsibility of employing a new dramatic arts director.

BENTLEY, ERIC, "What is Epic Theatre?" *Accent* (Winter, 1946), 110-123.

"Of all the attempt to bring onto the stage crude, natural life, unembellished by histrionics, Epic Theatre is probably the most far-reaching." Bentley discusses the history of epic drama, traces the four phases of dramatic art of Brecht, and presents a detailed interpretation of two of Brecht's plays.

BRANT, ALFRED, "Voices in a Radio Show," *High Points*, XXVIII (May, 1946), 72, 73.

Brant stresses the importance of variety and change in voices for radio shows.

CAMERON, KENNETH N., and HORST FRENZ, "The Stage History of Shelley's *The Cenci*," *PMLA*, LX (December, 1945), 1080-1105.

The writers' attempt to solve the problem of whether Shelley's *The Cenci* is to be considered "an acting play" or a "closet drama." Cameron and Frenz present an account of each of the eleven productions of the play in various countries, giving, where available, the reactions of the audience, critics, and producers.

FEIBLEMAN, JAMES, "The Theory of Hamlet," *Journal of the History of Ideas*, VII (April, 1946), 131-150.

The writer offers an interpretation of *Hamlet*, hoping to make a "positive contribution to interpretation" with the "equipment of philosophy rather than with that of scholarship."

Irenz, Horst, and Louise Wylie Campbell, "William Gillette on the London Stage," *Queen's Quarterly*, LII (1945), 1-15.

"Provincial in its own peculiarly British fashion," the English theatre audience of the nineteenth century was likely to be "dubious of any drama not British in origin or adaptation." The writers discuss William Gillette's repertoire and the response of English critics and audiences to him.

Hatzfeld, Helmut A., "The Language of the Poet," *Studies in Philology*, XLIII (January, 1946), 93-120.

"The organism of poetry cannot be understood if we do not try to understand its anatomy." The elements of poetical language are discussed.

Kimmelman, George, "The Concept of Tragedy in Modern Criticism," *The Journal of Aesthetics & Art Criticism*, IV (March, 1946), 141-160.

"In spite of the gradual, democratizing processes, as well as the development of various cooperative movements—social, economic, political—of the past two centuries, almost all our critics are still rooted in the individualistic psychology of the Renaissance." Kimmelman argues that in their insistence upon a "conflict" theory of tragedy, critics tend to oversimplify to the extent that the more subtle aspects of tragic drama are neglected and "the very essence of the tragic spirit itself" violated.

McDonald, Roberta, and F. B. Rainsberry, "Verse Speaking Competition," *The School* (Secondary Edition), XXXIV (March, 1946), 557-559.

The writer offers suggestions for training for verse speaking, and discusses participation in the verse speaking competition sponsored by the Ontario Educational Association Theatre Arts Committee.

Miller, Edith F., "Why Dread School Dramatics"? *The Instructor*, LV (May 1946), 26ff.

"Planning and presenting a program should never be regarded as something extra, or as a waste of time and effort." The writer discusses methods of distributing and planning the work for putting on a show, in the hope that she may help others surmount the various problems and difficulties which arise.

Simonson, Solomon, "Four Modes of Interpretation," *The Review of Religion* (May, 1945), 339-345.

The initial formulation of rules or principles of interpretation and probably the first conscious experiences of interpretative reasoning were "neither historical, legal, nor literary, but theological." The writer discusses the four habitual modes of Hebraic Interpretation, believing that inquiry into the interpretation of Scripture is invaluable as a background to any theory or any practical use of interpretation.

Stoll, E. E., "An Othello All-too Modern," *ELH, A Journal of English Literary History*, XIII (March, 1946), 46-58.

Stoll takes issue with what he believes to be "misapprehensions or misinterpretations" of the dramatic theories pertaining to Shakespeare of Leo Kerchbaum.

LANGUAGE AND PHONETICS

Barzun, Jacques, "The Counterfeiters," *The Atlantic Monthly*, CLXXVIII (May, 1946), 128-130.

Reiterating a previous observation that "a people's adoption of new words or phrases usually revealed something about the state of culture and the temper of the times," Barzun calls for the Miltonic "detective police of ears" to fight the debasement of language, "the vulgarity of pretense, of affectation, of false colors exhibited in speech" that lead to servility.

Buck, Howard L., "It Was Greek to Me," *Hygeia*, XXIV (June, 1946), 438, 439ff.

"Because of the growing influence of the sciences, the need for some background in the classical tongues is greater now than it has been before." Buck discusses root words deriving from the various languages and shows their use in the sciences.

Conklin, Edwin Grant, "English-Language Needs of Scientific Workers," *School and Society*, LXIII (May 18, 1946), 353-355.

A professor emeritus of biology who served as an editor of scientific journals pleads for a more careful use of language on the part of students and writers in the field of science. "From my own experience I am inclined to to think that good habits of speech are the beginnings of good writing and expression.

For speech precedes writing, language goes before literature." Conklin finds the elements of good speech to be: "1) clear, intelligible language, 2) delivery in interesting and pleasing style, 3) appeal to the intellect, memories, and emotions of the hearer."

DeBoer, John J., "New Horizons for the Language Arts," *The Elementary English Review*, XXIII (March, 1946), 108-114.

"Using spoken or written language to help achieve personal adjustment requires great skill, and is a dangerous undertaking for inexperienced or partially informed teachers." DeBoer discusses five "useful concepts" deriving from the functional approach to the study of language as described in recent publications.

Glicksberg, Charles I., "General Semantics and the Science of Man," *The Scientific Monthly*, LXII (May, 1946), 440-446.

"This supreme task of twentieth-century man is to utilize the knowledge he already possesses in such abundance and apply it to the end of personal and social happiness." Judging from this point of view, Glicksberg finds general semantics to have "much in common" with scientific humanism, since it "attempts to employ scientific knowledge and the scientific method as an aid to sane living."

Huse, H. R., "Reading and Understanding," *Etc: A Review of General Semantics*, III (Autumn, 1945), 35-40.

"Before any one can read critically, he should know what words are, how they are used, and what they stand for. He should know something about the origin of language and of its great emotive, magical, and suggestive uses." Huse argues the importance of language in thinking.

LeBrant, Lou, "Control of Language: a Major Problem in Education," *The Bulletin of the National Association of Secondary-School Principals*, XXX (February, 1946), 49-54.

The writer considers "a few characteristics of language which should influence the nature of teaching of the native language to an English-speaking people." Language's role in international relations, language's role among English-speaking people, and the general use of words are discussed.

McKenzie, Donald A., "But Languages are Different," *Bulletin of the American Association of University Professors*, XXXII (Spring, 1946), 57-63.

As English and foreign language teachers, "we must first make our pupils conscious of and interested in their unconscious vocal responses and then guide them in their attempt to acquire new, 'unnatural' or 'secondary' responses on an unconscious level." The writer discusses the "unconscious nature" of language and attempts to show what this means in the learning process.

Pronko, N. H., "An Exploratory Investigation of Language by Means of Oscillographic and Reaction Time Techniques," *Journal of Experimental Psychology*, XXXV (December, 1945), 433-458.

The writer reports results of experiments from a consideration of the traditional symbolic and the more recent interbehavorial theories of language.

Pronko, N. H., "Language and Psycholinguistics: A Review," *Psychological Bulletin*, XLIII (May, 1946), 189-239.

The writer is primarily concerned with the behavior phases of language events, urging that "Interbehavioral theory" affords opportunity for the formulation of linguistic investigation that would "go beyond the word count studies so endlessly inspired by the Expression and Symbol theories" of language construction.

Seletz, Frank, "Semantics and the Social Studies," *The Social Studies*, XXXVII (February, 1946), 79-82.

In the field of the social studies "teachers must contend with preconditioned emotional reactions on the part of the students to a greater degree than teachers of other subjects." Seletz presents a brief history of semantics, discusses semantics in the classroom, and warns against "word magic," "connotations," "high sounding phrases" which cover "less noble deeds," and "talking well" about democracy and liberty, rather than "living the life of a citizen."

Thomas, Lincoln S., "Phonetics for Precise Speech," *The School* (Secondary Edition), XXXIV (January, 1946), 388-390.

"Phonetics is the arch which will lead certainly towards the goal of more precise speech." The advantages of a study of phonetics are considered.

Thorner, Isidor, "German Words, German Personality and Protestantism," *Psychiatry*, VIII (November, 1945), 403-417.

"If speech symbolizes, however imperfectly, the feelings of mankind, then the words of language may offer clues of the basic personality structure of the society which created and uses that language." Thorner examines relationships among language, personality type, social structure and religious beliefs as exemplified in German- and English-speaking societies.

WATTS, SYLVAN, "Well-Springs of the English Language," *The Progressive Teacher*, LIII (February, 1946), 7ff.

In many respects, the English language "is like a vast system of many parallel languages instead of being but one." Watts briefly outlines the origin of language and reflects on the effect of the English language as an instrument of peace.

ZUCKER, LOUISE, "Psychological Aspects of Speech-melody," *The Journal of Social Psychology*, XXIII (February, 1946), 73-128.

The study of speech melody offers a contribution to the discussion of gestalt psychological problems, and serves as an indicator of the 'personality' of an individual group, people, or race. The writer surveys what has been done in the field of speech-melody.

THE TEACHING OF SPEECH

BEERY, ALTHEA, "Listening Activities in the Elementary School," *The Elementary English Review*, XXIII (February, 1946), 69-79.

"The teacher who would improve the listening habits of children must have clearly in mind the abilities that are essential to listening, the sequential order in which these normally develop, and the situation in which growth in these habits and attitudes may be naturally developed." Beery discusses means for improving the listening habits of children.

BRYNGELSON, BRYNG, "The Function of the Specialist Teacher of Speech," *The Elementary English Review*, XXIII (February, 1946), 89-90.

Speech clinicians have the same relation to the school as the school physician and nurse." Bryngelson classifies those students who need speech aid, discusses the clinician's aid to the classroom teacher and to the parent, and suggests that "the profession of speech pathology must grow if over 13,000,000 speech deviates in this country are to receive the aid they so rightly deserve."

CONNELLY, MARGARET WYLIE, "Crossed Wires in Communications," *The Clearing House*, XX (April, 1946), 465-472.

"Poor speaking has long been acknowledged by the English department to be one of our greatest weaknesses." The writer summarizes the results of general faculty meetings at Collenwood High School, Cleveland, Ohio, devoted to the problems of communication—the transmission and reception of meaning by pupils—and their effect upon learning.

FOKSTEIN, EULALIA, "Hear Yourself Talk," *Pittsburgh Schools*, XX (March-April, 1946), 121-123.

The instructor of a dramatic group, public speaking or expression class is faced with three big questions: "Is it important to learn to speak correctly? If so, how can good speech best be taught? What results can be expected"? The writer reports on the use of recording devices used in a speech experiment at the Belmar School.

FERRELL, FRANCES HUNTER, "An Experiment in the Development of Critical Thinking," *The American Teacher*, XXX (January, 1946), 24, 25.

To develop critical attitudes among students "we must make them conscious of the necessity of examining with care everything they read and hear, of being on the alert to detect fallacies, and we must let them do their own thinking." A teacher of history at John Marshall High School, Chicago, discusses the teaching of critical thinking through teaching primary sources in American history, using the round table technique in classroom procedure.

FULCOMER, EDWIN S., "What Language Arts Skills Does a High-School Freshman Need?" *The Bulletin of the National Association of Secondary-School Principals*, XXX (February, 1946), 106-113.

"Only in the mind of teachers not properly trained can be found reasons—or rationalizations—for using such a large portion of the students' time and energy in the study of the intricacies of formal grammar." The importance of listening, speaking, reading, and writing skills is discussed.

GRIFFITH, W. W., "Mary Washington College on the Air!" *Virginia Journal of Education*, (May, 1946), 375, 376ff.

Mary Washington is seeking "to broaden its function as a liberal arts college in making the sources of enlightenment even more accessible to its students" by means of "campus radio," radio classes and workshops. The writer discusses programs, listeners, staff, and equipment.

GRUBER, FREDERICK C., "Radio in the School Program," *Educational Outlook*, XX (March, 1946), 97-108.

"No school can lay claim to providing a program which leads to an active participation in and appreciation of modern life if it ignores the radio." The writer discusses three functions of radio in the school program.

SCHWINN, DAVIS J., and JOHN LAWRECK, "Speech at Du Quoin is Fun," *School Activities*, XVII (May, 1946), 326.

"Du Quoin has achieved one of the nation's most enviable records in speech." Coach R. P. Hibbs' "system of combining classes, extra-curricular work, and fun," is presented.

SPEECH SCIENCE

DAVIS, H., C. V. HUDGINS, R. J. MARQUIS, R. H. NICHOLS, JR., G. E. PETERSON, D. A. ROSS, and S. S. STEVENS, "The Selection of Hearing Aids," *The Laryngoscope*, LVI (March, 1946), 85-115.

A report based on a program of work begun by the NDRC Aural Rehabilitation Project (17.3-19) operating under Directive AN-10. The investigators present a report undertaking a theoretical analysis of the general problem of fitting a hearing aid, and a critique of several present and proposed fitting procedures, resulting from the research program initiated at the Psycho-Acoustic and Electro-Acoustic Laboratories of Harvard University.

DAVIS, H., C. V. HUDGINS, R. J. MARQUIS, R. H. NICHOLS, JR., G. E. PETERSON, D. A. ROSS, and S. S. STEVENS, "The Selection of Hearing Aids, Part II," *The Laryngoscope*, LVI (April, 1946), 135-163.

The problem for the future in the selection of hearing aids is twofold: "the engineering problem of constructing an improved hearing aid according to known design objectives, and the psychological problem of teaching the patient how to make the best use of his remaining faculties with the assistance of his hearing aid." The writers present reasons for believing that objective tests for the fitting of hearing aids are either too arbitrary, too elaborate, or too inconclusive to be made the basis of a general routine procedure.

GILBERT, ROY W., "Possibilities for Use of Radio, Phonograph and Recording Equipment," *Arizona Teacher-Parent*, XXXIV (Summer, 1946), 16ff.

Gilbert discusses the use of radio, sound system, victrola, and recording equipment at Madison School, Phoenix, Arizona.

KELLAWAY, PETER, "The Mechanism of the Electrophonic Effect," *Journal of Neurophysiology*, IX (January, 1946), 23-31.

The writer describes experiments designed to investigate the physical processes underlying the electrophonic effect and to clarify the "now rather confused picture regarding the implications which this phenomenon bears for auditory theory as a whole."

KELLY, A. H., L. E. BEATON and H. W. MAGOUN, "A Midbrain Mechanism for Facio-Vocal Activity," *Journal of Neurophysiology*, IX (May, 1946), 181-189.

The writers present a report on evidence for the subcortical management of facio-vocal activity in emotional expression.

PIELEMEIER, W. H., "Seeing Summer Sounds," *The Scientific Monthly*, LXII (May, 1946), 450-452.

"From midsummer to early autumn there is a wealth of outdoor sounds that we have scarcely dreamed of until we have made conscious effort to listen to them." The writer discusses using a general radio sound level meter to measure the intensity level and the loudness level of sounds produced by various garden insects.

RAAB, DAVID H., and HARLOW W. ADES, "Cortical and Midbrain Mediation of a Conditioned Discrimination of Acoustic Intensities," *The American Journal of Psychology*, LIX (January, 1946), 59-83.

"In view of the lack of complete anatomical agreement concerning auditory mechanisms in the midbrain," the writers deemed it advisable to test systematically for cortical, midbrain and bulbar mediation of auditory conditioned responses. The article reports the results of their own experiments and related studies.

SILVERMAN, LESLIE, and ROBERT C. LEE, "A Low-resistance Valve and Indicating Flowmeter for Respiratory Measurements," *Science*, CIII (April 26, 1946), 537-539.

"In performing respiratory exchange experiments and measurements of respiratory air flow it is important that the valves for separating inspiration and expiration operate with low air-flow resistance and negligible back leakage." The construction of a low-resistance valve is described.

"THROAT MICROPHONES," *Science News Letter* (January 26, 1946), 52.

"Throat microphones, that reproduce speech by picking up the vibrations of the larynx instead of the sound waves from the mouth, are particularly suitable for use in machine shops, airplanes, warships, and other places with noisy surroundings." The article reports on the work of L. G. Pacent and E. H. Greibach in regard to magnetic inertia throat microphones.

WEAVER, C. E., "Sounds that Kill," *The American Magazine*, CXLI (June, 1946), 86.

T. D. Beckwith and the writer "were among the first to demonstrate sound's deadly effect upon microbes." Weaver looks forward to a time when sound can be expected to be harnessed for the destruction of "almost every kind of germ and bacteria."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

ALLPORT, GORDON W., "The Psychology of Participation," *Occupational Psychology*, XX (April, 1946), 54-62.

"Random movement, derived from the sensori-motor layer of the personality, has too long been our paradigm for the behavior of man. It fails to draw the essential distinction between aimless activity and participation." Among other things, Allport calls attention to the Forum movement in America as a symptom of the common man's awakening and insists on the necessity for seizing the opportunity now offered for investigation and social action in the field.

BEQUETTE, BONNA M., "Your Child and the World of Sound," *Hygeia*, XXIV (April, 1946), 278, 279ff.

The writer discusses the relationship between speech defects and impaired hearing, presents scientific and home devices for the detection of hearing loss, and prescribes treatments.

BULL, NINA, "Attitudes: Conscious and Unconscious," *The Journal of Nervous and Mental Disease*, CIII (April 1946), 337-345.

The writer proposes toalign the psychoanalytic concepts of unconsciousness and consciousness with psychological concepts of attitude, by explaining them both in terms of a single basic neuromuscular sequence.

DAMRAU, FREDERIC, "A Therapeutic Study of Bronchial Asthma," *Medical Record*, CLIX (January, 1946), 38-40.

"At a conservative estimate, between three and four per cent of the population is asthmatic." In a therapeutic study of bronchial asthma, the writer finds that satisfactory relief and prevention of paroxysms may be achieved by oral administration of a combination of ephedrine hydrochloride, aminophylline and sodium bromide.

DAVIS, DAVID, "Focal Infection in the Pharynx," *The Laryngoscope*, LVI (April, 1946), 180-185.

"Although focal infection may be a controversial subject and concepts regarding it are ever changing, there can be no question that it is a factor in the causation of pain and of pathological changes in many parts of the body." Dr. Davis analyzes various foci of infection in the pharynx and presents therapies.

DAVIS, H., C. T. MORGAN, J. E. HAWKINS, JR., R. GALAMBOS and F. W. SMITH, "Temporary Deafness Following Exposure to Loud Tones and Noise," *The Laryngoscope*, LVI (January, 1946), 19-21.

The investigators report results of an experiment designed to show the effect of exposure to loud tones and noise on hearing.

ENGLISH, RICHARD, "I Can Hear Again." *The Saturday Evening Post*, CCXVIII (June 1, 1946), 18, 19ff.

A well-known writer discusses his fenestration operation for otosclerosis and tells what it means to emerge "into the exciting—and sometimes terrifying—world of sound after half a lifetime of deafness."

FOWLER, EDMUND PRINCE, "The Value of Individual Hearing Aids for Hard of Hearing Children in Public Schools," *The Laryngoscope*, LVI (January, 1946), 26-32.

A hundred children were paired for a program designed to test the effectivenes of the the hearing aid on basic hearing capacity, school adjustment and personality. The writer presents a discussion of procedure and results in a report to the sub-committee of the Committee on Problems of Deafness of the National Research Council.

FREIMAN, CAPTAIN I. S., and LT. COL. PAUL V. LEMKAU, "Organic Thinking Difficulty," *The Journal of Nervous and Mental Disease*, CIII (March, 1946), 239-247.

A case of brain damage resulting in thinking difficulty of organic type is presented and tests which are easily available for the demonstration of the thinking disorder are described.

GREENE, JAMES S., "Hope for the Stutterer," *Hygeia*, XXIV (February, 1946), 120, 121.

"Stuttering is a nervous affliction. Because this has not generally been understood, little has been done to help the stutterer." Dr. Greene shows the need for treatment by clinical experts under the supervision of medical specialists.

HOLINGER, PAUL H., and ALBERT H. ANDREWS, "Review of Literature of 1945 Pertaining to Bronchoesophagology," *The Laryngoscope*, LVI (January, 1946), 1-18.

In a critical analysis of the literature appearing during 1945, the reviewers discover two subjects to dominate the discussions in the field of bronchoesophagology: tracheobronchial tuberculosis and intratracheal or bronchial penicillin therapy. These subjects are reviewed in detail.

LEASURE, J. KENT, "Tinnitus, Deafness and Dizziness, *The Laryngoscope*, LVI (February, 1946), 54-60.

Dr. Leasure discusses basic symptoms produced by disturbed physiology of the ear.

LINTZ, WILLIAM, "A New Conception of Diaphragmatic Hernia," *Medical Record*, CLIX (January, 1946), 25-30.

"In a diaphragmatic hernia, often the pathological findings on autopsy do not explain the symptoms the patient complained of during life." The writer attempts to revise current conceptions so that the pathological findings do explain the symptoms. A case report is presented.

LINTZ, WILLIAM, "A New Conception of Diaphragmatic Hernia," *Medical Record*, CLIX (February, 1946), 93-95.

The writer concludes the study begun in a previous issue on the subject of symptoms and pathological findings in diaphragmatic hernia.

LOEBLOWITZ-LENNARD, HENRY, and FRANK RIESSMAN, "A Cleanliness Test Devised by a Stutterer," *The Psychiatric Quarterly*, XX (January, 1946), 135-137.

The writers present a case "illustrative of Fenichel's emphasis on the anal compulsive character of stuttering (and stutterers)," and indicate a need for more information on the incidence of cleanliness interests, bacteria phobias, infantile amnesia, and early or late toilet training, among stutterers. "If more evidence can be presented to warrant the classification of stuttering among the compulsion neuroses, it may well be asked if it will be of value in perfecting more adequate psychotherapeutic techniques."

OPPENHEIMER, ERIKA, "Study of a Case of Pseudo Deaf-Muteness," *The Journal of Nervous and Mental Disease*, CIII (January, 1946), 37-39.

The paper describes a case of total pseudo-deaf-muteness which the author studied carefully over a period of sixteen months at the Psychiatric Clinic of the University of Amsterdam.

ORTON, HENRY BOYLAN, "A Review of the Available Literature on the Larynx and Laryngeal Surgery," *The Laryngoscope*, LVI (March, 1946) 61-84.

The writer classifies and summarizes the literature for 1945 on the larynx and on laryngeal surgery.

REISS, BERNARD F., "Genetic Changes in Semantic Conditioning," *Journal of Experimental Psychology*, XXXVI (April, 1946), 143-152.

"Semantic conditioning does not depend solely on any attribute of the stimulus as such, but the stimuli must be interpreted as part of large situational and experimental wholes within which the organism exists and has

learned to use and interpret verbal stimulation." Reiss reports results of experiments in verbal conditioning.

ROMMEL, JOHN C., "Tinnitus Aurium, Dizziness and Deafness," *Medical Record*, CLIX (February, 1946), 100.

The writer reports results of treatment of tinnitus aurium, dizziness, and deafness with prostigmin injections.

RONNEI, ELEANOR C., "Help for the Hard of Hearing," *National Parent-Teacher*, XL (May, 1946), 25-27.

"Out of the 1,000,000 hard-of-hearing children who need special educational provisions to overcome their handicap, only 27,000 are receiving any such aid, right or wrong as it may be." The author discusses measurement of hearing, the role of the school, the role of the parent, and suggests eight "practical pointers."

SHERIF, MUZAFER, and HADLEY CANTRIL, "The Psychology of 'Attitudes', Part II," *The Psychological Review*, LIII (January, 1946), 1-24.

Continuing an earlier article dealing with the formation of frames of reference in individual situations, the writers proceed now to the consideration of attitudes in social situations, ranging from laboratory experiments involving social factors to complicated social conditions of every day life.

SMITH, G. M., and C. P. SEITZ, "Speech Intelligibility Under Various Degrees of Anoxia," *Journal of Applied Psychology*, XXX (April, 1946), 182-191.

The writers report results of experiments testing the effect of altitude on speech intelligibility.

SMITH, VICTOR C., "A Study of the Degree of Relationship Existing Between Ability to Recall and Two Measures of Ability to Reason," *Science Education*, XXX (March, 1946), 88, 89.

The investigator attempts to determine the relationship between ability to recall facts of science, ability to reason as measured by a particular test, and measured general intelligence of ninth grade general science students.

TRENT, 1ST LT. SUMNER E., "Aphasia, Apraxia, and Agnosia," *The Journal of Nervous and Mental Disease*, CIII (March, 1946), 213-223.

Lt. Trent attempts to clarify the classification of aphasia, apraxia, and agnosia by a terminology adapated from modern logic, namely, syntactic, semantic, and pragmatic, representing three levels of psychic integration above those of sensation and the muscle contraction.

VAN RIPER, CHARLES, "Handicapped Child Needs Speech," *Michigan Education*, XXIII (March, 1946), 373.

The report of a speech made by Van Riper regarding the necessity for good speech by the handicapped in order to resolve frustration and emotional conflicts as well as for communication.

VAN RIPER, CHARLES, "They Too Need Speech," *Journal of Exceptional Children*, XII (February, 1946), 134-136ff.

"Many people think of speech training, apart from speech correction, in terms of dramatics, interpretative reading, declamation or debate. These activities, unless much modified, will have little value in preparing the handicapped child to make an adequate social and vocational achievement." The child with a speech deviation should be trained in "talking." Van Riper discusses the relation of mental hygiene and speech, and the special teacher's responsibility.

WELCH, LIVINGSTON, and LOUIS LONG, "Psychopathological Defects in Inductive Reasoning," *The Journal of Psychology*, XXI (April, 1946), 201-225.

In a study involving 121 subjects, the investigators sought to discover the specific causes of failure in solving problems in inductive reasoning in psychiatric patients and to ascertain the extent to which extreme anxiety may affect reasoning ability.

NEWS AND NOTES

OTA THOMAS, *Editor*

Please send items of interest for this department to OTA THOMAS, HUNTER COLLEGE, NEW YORK CITY

RESUMPTION OF INTERNATIONAL DEBATES

The Committee on International Debate and Discussion, under the chairmanship of A. Craig Baird, has been trying to arrange for the visit of British teams to the United States. The Institute of International Education, Stephen Duggan, Director, is cooperating in the effort. But the difficulties of travel from England to the States make it doubtful whether a schedule can be arranged for this fall.

Nevertheless, Bates College, which, under the leadership of Mr. Baird, initiated international debating with a trip to Oxford University in England in 1921, is re-establishing the activity abroad by sending a team to England and Scotland in October under the direction of Brooks Quimby. Both debaters who have been selected to make the trip are ex-service men returning to college to finish their under-graduate work. They expect to be gone from six to eight weeks, and the trip will be financed by the Bates Debating Council.

Miss Vivian Shoesmith of the University of London, acting in behalf of the National Union of Students of the Universities and Colleges of England and Wales, is arranging the itinerary in England, with definite dates to be announced as soon as exact sailing dates can be determined. She has tentative engagements at the University of London Union; the University College, Nottingham, Union; the University Mens Union, Manchester; the Guild of Undergraduates, Birmingham; Leeds University Union; as well as with the Unions of Oxford and Cambridge Universities which do not belong to the National Union. Mr. George Sangster, Secretary of the Students' Representative Council of Scotland, has drawn up a tentative itinerary for debates in Scotland at the Unions of the Universities of Edinburgh, Glasgow, Aberdeen, St. Andrews, and the University College, Dundee.

The purpose of the trip is to develop international understanding through frank discussion by students of the problems of the day. Comparison of the topics suggested for debate is interesting. A tentative list suggested by Bates College include British-American Alliance, Socialized Medicine, Compulsory Arbitration of Labor Disputes, and International Free Trade. Suggestions from England include: That this House considers Soviet Russia a danger to World Peace; That the present trials of war criminals are a travesty on justice; That this House views with dismay the prospect of five years under a Socialist Government. From Scotland come these resolutions: That Patriotism is the last refuge of a scoundrel; That tradition stifles progress; That nothing divides like a common language; That without religion, progress is impossible. The final list of subjects for debate will include some from each list.

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NEW ASSOCIATION ACTIVITIES

The March, 1947, issue of the *Annals of the American Academy of Political and Social Science* is being prepared by the Speech Association of America. The title of the issue is COMMUNICATION AND SOCIAL ACTION.

Preliminary plans were prepared by a committee composed of Wilbur E. Gilman, Orville A. Hitchcock, Wilbur S. Howell, Magdalene E. Kramer, Ross Scanlan, Arthur E. Secord, Lester Thonssen, William E. Utterback, Arleigh B. Williams, and W. Hayes Yeager.

When the final outline was approved James A. Winans, Herbert A. Wichelns, and Karl R. Wallace met with the committee.

The outline by title of the articles is as follows:

1. Communication in the Modern World
2. The Problem of Understanding
3. The Linguistic Barrier to International Communication
4. Psychological Barriers to Communication
5. Government Control of the Sources of Information
6. The Roundtable, Panel, and Forum
7. The Classroom
8. The Labor-Management Conference
9. The Political and Economic Conference
10. The Legislative Assembly
11. The Public Platform
12. The Pulpit
13. The Press
14. Radio and Television

15. The Motion Picture
16. The Arts
17. Advertising
18. The Engineering of Consent
19. Reason and Mass Communication
20. Mass Communication and Social Action
21. The Measurement of Public Opinion
22. The Ethics of Communication
23. Desirable Directions
24. Bibliography

Contributors include: Irving J. Lee, Mortimer Graves, Daniel Katz, Karl E. Mundt, Magdalene F. Kramer, George W. Taylor, Vladimir D. Pastuhov, Harvey H. Walker, W. Norwood Brigance, Roy A. Burkhart, Alan Barth, Kenneth Bartlett, Arch A. Mercey, Wilbur S. Howell, A. H. Dudley, Edward L. Bernays, James H. McBurney, Robert Merton in collaboration with Paul F. Lszarsfeld and Patricia L. Kendall, Elmo C. Wilson, Leland T. Chapin, Arleigh B. Williams, William E. Utterback, and W. Hayes Yeager.

* * *

A special bulletin of the Department of Elementary School Principals of the N.E.A. prepared by the SPEECH ASSOCIATION OF AMERICA will be published in the Fall. The bulletin will be about 100 pages of about 600 words each (or a total of about 60,000 words) and will bear the title *Vitalizing the Elementary School Curriculum through Speech*. The following committee is in charge of the project: Carrie Rasmussen (*Chairman*), Ollie L. Bachus, Winifred Ward, Margaret Parret, Louise Abney, Dorothy Miniace, Elies Hahn, Mildred F. Berry, Forrest H. Rose, Franklin H. Knower, Andrew T. Weaver, Clarence T. Simon and Valentine B. Windt.

The list of the contributors to the bulletin is not yet complete.

* * *

Another special committee of the ASSOCIATION is preparing a series of five articles on Speech for the N.E.A. *Journal*. These are to be published in successive monthly issues beginning in January, 1947. Forrest H. Rose is the chairman of the committee. Loren D. Reid, Bower Aly, Wesley Wiksell and Donald Bryant are the other members.

* * *

STUDIES IN PROGRESS IN THE HISTORY OF AMERICAN PUBLIC ADDRESS

The Executive Council of the Speech Association of America has asked the Committee on the History of American Public Address to receive and publish information concerning studies in progress in the field. The following studies have been reported:

Rex E. Robinson expects to complete his study on "The Principles of Political Speaking of the 1940 Presidential Campaign" by November, 1946. This study, undertaken at the University of Wisconsin, is a description of the campaign speaking of the candidates of the major parties.

Cameron Garbutt, Louisiana State University, has begun a study of "The Speaking Carried on in American State Bar Association Conventions." He expects to complete his work about 1948. He is relying chiefly on the State Bar Association convention proceedings. His study should provide a basis for historical, analytical, and rhetorical conclusions about legal oratory.

L. E. Norton is making "A Symbol Analysis of Dewey and Roosevelt Speeches in the 1944 Presidential Campaigns." He expects to complete his work at the University of Wisconsin about January, 1947. He is employing an adaptation of Harold D. Lasswell's techniques for propaganda analysis.

Robert D. Clark of the University of Oregon hopes to complete his study of "The Pulpit Career and Rhetorical Theory of Bishop Matthew Simpson" in 1946. Mr. Clark is studying at the University of Southern California.

Marcus H. Boulware is studying certain aspects of the history of American Negro oratory with a view to submitting a dissertation at the University of Wisconsin about 1948.

Eugene White plans to submit a dissertation concerning "The American Preaching of George Whitefield" at Louisiana State University in 1947. He is attempting a definitive study of all the American preaching of Whitefield.

George V. Bohman hopes to complete this year his work in American colonial public address. His study, to be submitted as a doctoral dissertation at the University of Wisconsin, concerns the development of the institutions of public address in the American colonies with primary attention to secular aspects and with some consideration to remaining texts in print and in manuscript and of contemporary accounts of colonial speech occasions.

Carroll Ellis hopes to submit his doctoral dissertation at Louisiana State University in 1947. The dissertation is tentatively entitled "A Study of Alexander Campbell as a Preacher." A master's thesis on a similar topic was limited to the Campbell-Purcell debate. Mr. Ellis' present plan is to study the whole range of Campbell's preaching and debating.

REPORT ON CONTEMPORARY PUBLIC ADDRESS

During the first six months of 1946 the Committee on Contemporary Public Address continued its studies of the resources and activities within its particular area. This work has been coordinated and assembled in a detailed report which is available in mimeographed form at the office of the Executive Secretary of the SPEECH ASSOCIATION OF AMERICA. The report, although it can never be complete, presents a considerable amount of interesting and useful information. Robert P. Oliver of Syracuse University is making a survey to determine whom the leading rhetorical scholars consider to be the outstanding contemporary speakers. He plans later to study how these speakers prepare their speeches and to investigate their ideas on rhetorical theory.

The Committee has continued to receive a few first-hand reports by observers who attended notable speeches, but this phase of the work has not progressed far. The Committee suggests that every speech teacher who is interested in the assembly of material for future studies in public address contribute monthly records of speeches that he has heard either in person or over the radio. Such reports should stress the effect of the speech as delivered, and should be sent to the Committee's chairman, Wayne N. Thompson, University of Missouri.

* * *

RADIO SCRIPTS FOR DISCUSSION GROUPS

The American Mercury announces that its 1946-47 Script-of-the-Month series will begin with the October number, which will be available early in October.

Script-of-the-Month is a fifteen-minute radio adaptation of an article appearing in the magazine. Scripts deal with timely problems of national and world significance. They are released monthly from October to May.

Script-of-the-Month is written as a round table discussion for three speakers and a chairman. It may be used in a variety of ways—on the air as an actual broadcast, in club meetings as a panel discussion, in school auditoriums as an assembly program, in classrooms as part of the lesson material.

Miss Gretta Baker, well-known script writer and instructor in radio techniques at New York University, writes the programs.

Cost of the entire series of eight scripts is fifty cents. For a free, sample copy write to the Radio Department, *The American Mercury*, 570 Lexington Avenue, New York 22, N. Y.

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MATERIALS FOR INTERPRETATION

Since teachers of interpretation search for literature which lends itself to oral interpretation in the classroom and on radio programs, the Interpretation Section of the Eastern Conference last spring was of the opinion that the QUARTERLY JOURNAL OF SPEECH would serve a useful function in offering a section devoted to this subject. Dr. William J. Farma of the School of Education, New York University, has agreed to compile an article for publication in the QUARTERLY JOURNAL which will be based on suggestions from readers of literature. He would appreciate material found useful for classroom purposes as well as for such activities as radio readings, festivals, play and novel readings, and book reviews suitable for club and library meetings. Suggestions should be mailed to Dr. Farma at the earliest possible opportunity.

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NEW APPOINTMENTS

Orville A. Hitchcock has left his position as Vice-President of Town Hall, Inc. in order to join the speech staff of the University of Iowa this fall.

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Five new instructors have been added to the University of Texas speech department. They are Joe Neal, Arthur R. Hayes, Mrs. Rosalie Chappell, Miss Pauline Jordan, and E. A. Foster. Mr. Neal returned to the University March 1 after four years as an infantry officer. Before the war, he had held the position of Coordinator of Inter-American Student Activities. Mr. Hayes was formerly of the speech staff of Southwest Texas State Teachers College in San Marcos. Mrs. Chappell was the former head of the speech department at Lubbock High School and served as a Red Cross recreation worker during the war. Miss Jordan was previously an instructor at East Texas State Teachers College, Commerce.

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Franklin H. Knower has resigned his position at the State University of Iowa to become Professor of Speech at Ohio State University.

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John W. Bachman, formerly acting chairman of the speech department at Capital University in Columbus, has accepted the position as Head of the Radio Department, Baylor University, Waco, Texas. In his new position, Mr. Bachman will supervise the university training department for radio, as well as direct campus broadcasting over KWBU.

James W. Brock joined the Department of Speech at Albion College in February. Mr. Brock served three years in the Army Air Force, and during the first semester of 1945-46 taught at Rosary College, River Forest, Illinois.

* * *

Hallowell Davis, formerly Associate Professor of Physiology at the Harvard Medical School, last summer joined the staff of the Central Institute for the Deaf in St. Louis as Director of Research. In collaboration with other members of the staff he will direct the expansion of the research and clinical program dealing with all phases of deafness, hearing, and speech defects.

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J. Garber Drushal has resigned as head of the speech department at Capital University to become a member of the faculty at the College of Wooster, Ohio.

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Upton Palmer has accepted a position on the speech staff at the University of Michigan. Mr. Palmer was formerly head of the speech department at Bowling Green Ohio State University.

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Charlotte Wells joined the Department of Speech and Dramatic Art at the University of Missouri this fall. She is in charge of the work in speech correction and is director of the speech clinic. Miss Wells was on the staff of Stanford University last year.

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James M. Ridgeway has been appointed the new forensic director at Southwestern Missouri State Teachers College, Springfield.

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Armel Dyer, who was located at Joplin Junior College, Joplin, Missouri, before the war, began his duties in the Department of Speech at Wabash College in September.

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Edward E. Markert, formerly a speech teacher at Riverview Gardens High School, Missouri, has joined the faculty of Washington University, St. Louis, as Instructor in Public Speaking and Director of Debate.

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Edward C. Dullion, after his discharge as a naval lieutenant, served on the speech faculty of Wabash College during the spring term of 1946.

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Mrs. Lowell Dean Cable was added to the speech staff of the University of Arizona for the second semester of 1945-46. For the previous two years she had been Director of Speech Correction in the public schools of Jacksonville, Illinois.

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Edward Thorlakson, Arthur Eisenstadt, and Elmer McCarty have been added to the teaching staff of the Department of Speech and Dramatics of the University College of Arts and Pure Science of New York University.

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Clifton Cornwell, of the Northeastern Missouri State Teachers College, Kirksville, has left the Department of Speech there to handle public relations for the College of Osteopathy and Surgery, Kirksville.

* * *

James C. Kelly, formerly on Purdue's speech clinic summer staff and a speech correctionist in the Terre Haute public schools, is now in charge of speech therapy for persons with articulation defects and foreign language problems at the Purdue Clinic. During the war Mr. Kelly served as Officer-in-Charge of Speech Intelligibility training at the Naval Air Training Base, Pensacola.

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J. Byrne, formerly of Culver Academy, and W. S. Peters, have also been added to the clinic staff at Purdue.

* * *

Mary E. Latimer, for 11 years Professor of Speech at Mary Baldwin College, has accepted the position of Professor of Speech Education at Madison College.

* * *

New members of the faculty of the Department of Speech, Ohio State University, include Harold F. Harding, Professor of Speech, who will work chiefly on advanced undergraduate and graduate levels in public address; Harrison B. Summers, Professor of Speech, who will supervise the department's radio courses; Delyte W. Morris, Professor of Speech, who will direct the speech clinic and who will supervise the department's courses in phonetics, speech correction, and hearing therapy; John H. McDowell (special appointment 1945-46), Associate Professor of Speech, who will supervise the theatre courses and productions; Everett Schreck, Associate Professor of Speech; Charles J. McGaw, Assistant Professor of Speech, who will teach courses in theatre and direct productions; Joseph W. Scott, Instructor in Speech, who will teach courses in stagecraft and acting, and act as Technical Director of all productions; and Paul Carmack, Instructor in Speech, who will teach courses in public address and assist in directing the Ohio

High School Speech League and in coaching debate.

* * *

New appointments to the School of Speech and Drama at the University of Virginia are George P. Wilson, Jr., and H. Hardy Perritt, both as assistant professors of speech. Mr. Wilson was formerly an instructor in speech at the University of Denver, Mr. Perritt an instructor at Louisiana State University.

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Herold Lillywhite has joined the staff of the Department of Speech at the College of the Pacific.

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Mary Margaret Robb, after returning from war service with the American Red Cross, has resigned her position at the Pennsylvania College for Women and has joined the speech staff at the University of Colorado.

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P. Merville Larson, formerly head of the Department of Speech at Texas College of Arts and Industries, has accepted the chairmanship of the Department of Speech at Southern Illinois Normal University, Carbondale, Illinois. He assumed his new duties in September.

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PERSONALS

John H. Frizzell, member of the faculty of the Pennsylvania State College for 38 years, and head of the speech department from its establishment in 1935, retired with the rank of Professor *Emeritus* of Public Speaking and Chaplain *Emeritus* of the College, on July 1, 1946. Mr. Frizzell was one of the founders of the Eastern Public Speaking Conference and President of the Conference from 1942-1946. He was also a founder of the Pennsylvania Debating League, out of which grew the Debating Association of Pennsylvania Colleges. In addition to his activities in the field of speech, Mr. Frizzell served as Chaplain of the College from 1928 until his retirement.

* * *

Delbert G. Lean, who has been Head of the Department of Speech of the College of Wooster since 1908, has retired from that office. Both the President of the college, Howard F. Lowry, and the Dean of the college, H. W. Taeusch, were once orators and debaters under the tutelage of Mr. Lean.

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Virginia Craig, for many years forensic director at the Southwestern Missouri State Teachers College, Springfield, has retired from the forensic field. She will continue teaching classes in English.

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Edward Avison and Ruth Curtis have resigned from the speech department at Northwestern Missouri State Teachers College at Kirksville.

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Carrol P. Lahman, after a year's leave-of-absence spent in Southern California, has returned to his duties in the Department of Speech at Albion College.

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Lisa Rauschenbusch has resigned her position as Assistant Professor of Speech and Drama at Sweet Briar College.

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Bower Aly of the University of Missouri has been granted a year's leave-of-absence to accept a professorship of English at the University of Hawaii. Mr. Aly will organize instruction in public speaking and establish a forensic program there.

Claude Merton Wise of the Louisiana State University will be visiting Professor of Speech at Missouri during Mr. Aly's absence.

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Harold F. Harding, of the staff of the speech department at George Washington University, has recently been discharged from the Army and has been awarded a Rockefeller Foundation Postwar Fellowship in the Humanities.

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Arthur Kaltenborn has returned to teaching duties at the College of Wooster following four years Army service. He saw action in Burma and China.

* * *

M. D. Steer has resumed his position as Director of the Speech Clinic and Hearing Test Service at the University of Purdue. Mr. Steer served as a Lieutenant-Commander and head of the Acoustic Laboratory for Naval Aviation during the war.

Kenneth Wilson has returned from duty in the Army psychological staff, to act as supervisor of corrective programs for stutterers at the Purdue speech clinic.

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Jesse J. Villarreal, of the speech clinic at the University of Texas, is taking a year's leave for graduate study. Grover Fuchs is taking over his work during this period.

* * *

Ruth P. Kentzler, who has just finished four years of service with the USO, two of them in Hawaii, spent the summer in California and

Wisconsin. She returned to Hawaii this fall as a member of the Department of Speech in the University of Hawaii.

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Gladys S. Borchers, on leave from the University of Wisconsin, is teaching in the Department of Speech at Louisiana State University.

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Lt. Comdr. Edward L. Pross, formerly of the speech department of the University of Nebraska, is now serving as Officer-in-Charge of Navy Pacific University at Pearl Harbor. This school is the largest of the postwar Naval educational organizations. Prior to this assignment Pross had been Educational Services Officer on the Midway Islands; Officer-in-Charge of Guidance and Information, Headquarters, USAFI, Madison, Wisconsin; and Navy Commandant of the Alaska Branch, USAFI, Seattle, Washington.

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Elton Abernathy and Richard Flowers have resumed their duties at Louisiana Polytechnic Institute.

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Eugene D. Hess has returned to Alabama Polytechnic Institute where he teaches public speaking and debate.

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Eugene H. Bahn, Assistant Professor of Speech at Ohio State, will return in the Autumn Quarter from his leave with the American Red Cross.

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Lt. Comdr. John C. Snidecor, USNR, has been separated from his Navy post in Washington, and has returned to Santa Barabara College, University of California, as Chairman of the Division of Speech.

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Argus Tresidder has accepted a position with Joseph E. Seagram & Sons, Inc., and is in charge of directing public speaking courses for the company and of conducting special research projects pertaining to the effectiveness of speaking.

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PROFESSIONAL

The School of Speech and Dramatic Art at Syracuse University last February presented a one-day Institute for the Study of Oral Interpretation under the direction of Miss Wynett Barnett. High school teachers of New York State were invited and about forty attended. The purpose of the Institute was to present ideas involving the selection and treatment of material appropriate for oral interpretation. Speakers were members of the Syracuse faculty and the point of view of each was exemplified by demonstrations. A forum on "The High School Prize Speaking Contest" proved particularly challenging in eliciting helpful audience participation and discussion.

* * *

By action of the Board of Visitors of the University of Virginia, the Division of Drama of the School of Fine Arts has been merged with the School of Speech. The new department is to be known as the School of Speech and Drama, with Karl R. Wallace as chairman.

* * *

A meeting of the New York State Speech Association was held at the Hotel New Yorker on April 27th. Officers elected for the next two years are: President, Miss Agnes Rigney, State Teachers College, Geneseo; Vice-President, Miss Margaret O'Connor, Grover Cleveland High School, Ridgewood; Secretary-Treasurer, Mrs. Mary Lou Plugge, Adelphi College; Editor of the *New York State Speech Journal*, C. K. Thomas, Cornell University. A regional meeting of the Association was held in conjunction with the Annual Geneseo Speech Festival on May 3.

* * *

The Indiana Speech Correction Association held a meeting at Terre Haute on April 13. Speakers for the occasion were Robert Milisen, Indiana University; Wendell Johnson, State University of Iowa; Delyte W. Morris, Indiana State Teachers College; and C. J. Dexter, Chief of Vocational and Educational Rehabilitation of Handicapped Veterans.

* * *

The Mississippi Association of Teachers of Speech met in Jackson, Mississippi, March 15, 1946. The following officers were elected for 1946-47: President, Miss Charlice Minter, Belhaven College, Jackson; Vice-President for Colleges and Secretary-Treasurer, Harry L. Cole, Mississippi State College; Vice-President for High Schools, Miss Mary Emma Boggan, Anguilla High School, Anguilla.

* * *

The annual meeting of the American Council on Education was held in Chicago on May 2-4. Officers of the SPEECH ASSOCIATION OF AMERICA who attended were: W. Norwood Brigance, W. Hayes Yeager, Magdalene Kramer, and Loren D. Reid.

* * *

The Sixteenth Institute for Education by Radio was held May 3-6 at Columbus, Ohio. The Institute was established in 1930 at the Ohio State University for the purpose of providing an annual meeting for joint discussion

by broadcasters, educators, and civic leaders of the problems of educational broadcasting. The program is devoted chiefly to consideration of the techniques and program policies of radio broadcasting. The theme of this year's meeting was "Radio's Postwar Responsibilities."

* * *

The Pennsylvania Speech Association will resume holding its annual convention on Friday and Saturday, October 11, 12, 1946, at the Hotel Penn Harris, Harrisburg.

* * *

The Virginia Association of Teachers of Speech met in Richmond in April. New officers were elected: President, Robert C. Beale; Vice-President, Mary E. Latimer; Secretary-Treasurer, Karl R. Wallace. Most of the short program was devoted to hearing three speakers: Harold Weiss, Karl Wallace, and Jane Stoddard of the State Department of Education.

* * *

The Ohio High School Speech League last spring inaugurated a program of drama conferences or clinics. The conferences, open to all schools in the state, included poetry reading, choral or verse choir readings, as well as one-act plays and scenes from longer productions. An analysis of the demonstrations was made by a panel of critic judges and questions from the audience were invited.

* * *

The fifth annual state-wide Drama Festival of Alabama College was held last February. The purpose of the festivals is to afford an opportunity for teachers as well as pupils to exchange information and experiences, to learn at first hand what others in Alabama are doing in drama, and to assist each other with constructive criticism.

* * *

Carroll College honored Andrew T. Weaver of the University of Wisconsin by conferring upon him the degree of Doctor of Laws. The presentation was made on January 30 as part of the Centennial Celebration of the school.

* * *

W. N. Brigance, President of the SPEECH ASSOCIATION OF AMERICA, was lecturer at the Summer Speech Conference at the University of Missouri, June 10-19. Mr. Brigance delivered a series of eight lectures on rhetorical criticism and public address.

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Mr. Brigance addressed the Michigan Association of Teachers of Speech on January 26 on the subject, "A Teacher's Heritage." From February 14-16 he attended the Rocky Mountain Speech Conference in Denver, participated in two symposiums, and gave an address, "Public Discussion in the Backwash of War." At the meeting of the Southern Speech Conference in Atlanta on March 21-23, Mr. Brigance made two speeches.

* * *

The State University of Iowa offered an intensive course in audiometry and the fitting of hearing aids during the 1946 summer session. The course was open to anyone who could meet college requirements and the first 24 applicants were accepted. The six weeks course was taught by four members of the Iowa faculty. Weekly lectures and round table discussions on hearing conservation were offered in conjunction with the course by Dr. S. Richard Silverman, Central Institute for the Deaf, St. Louis; Lt. Miriam D. Pauls, USNR, U. S. Naval Hospital, Philadelphia; Mr. C. D. Connor, Superintendent, Lexington School for the Deaf, New York City; and by Dr. W. J. McNally, Otolaryngologist, McGill University, Royal Victoria Hospital and Alexandria Hospital, Montreal, Quebec.

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Stanford University added a new course to its summer curriculum in 1946. The Department of Speech and Drama and School of Education cooperated to offer a Speech Education Workshop from June 20 to July 20 for all elementary and secondary school teachers interested in improving the ability of students to communicate orally.

* * *

The St. Louis public schools under the leadership of Philip J. Hickey, Superintendent, and the St. Louis Board of Education, have taken an important step towards promoting speech education in elementary schools. The new syllabus in language arts is more than half devoted to the outlining of the speech improvement program grade by grade. The following statement indicates the extent to which St. Louis schools will concentrate on the oral literacy of the children: "From a practical point of view it is of more value to a pupil that he speak well than that he write well. Out of respect for this point of view, the committee takes this opportunity to suggest that teachers in the Primary Grades devote the largest portion of time in language work to develop the oral language abilities of their pupils; that teachers in the Middle Grades confine the written effort of their pupils to relatively short pieces of work which can be done with accuracy and with no infringement on oral language time; that teachers in the Upper Grades provide their pupils

with more opportunity to say structurally sound sentences than to write them."

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The *Hoosier Speaker* resumed publication in April of 1946 after a three-year war hiatus. Published by the departments of English and speech and the Technical Extension Division of Purdue University, the *Speaker* publishes news of speech activities in Indiana.

* * *

A major in dramatic arts has been added to the offerings at Temple University's College of Liberal Arts. The new program which will have department status, calls for the addition of a number of acting, directing, and technical courses.

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Arrangements are being completed for the establishment of a frequency modulation radio broadcasting station at Louisiana State University.

COLLEGE THEATER

During 1945-46 the Purdue Playshop produced *The Women* by Clare Luce, *Over 12* by Ruth Gordon, *Blithe Spirit* by Noel Coward and *Mr. and Mrs. North* by Owen Davis. In addition, the Laboratory Group of Playshop gave two evenings of one-act plays. The program consisted of a scene from *Family Portrait*, and the one-act plays *Op 'O Me Thumb* and *A Night at an Inn*.

* * *

The plays for the 1945-46 season at the University of Chicago were Coward's *Blithe Spirit*, O'Neill's *Ah Wilderness!*, Anderson's *Winterset*, Strindberg's *Miss Julia*, Euripides' *Electra*, and *An Evening of Tennessee Williams*. Weekly performances by either the Intimate or Experimental Theatres were also presented. These programs consisted of production of scenes from plays, and readings from literature. All selections were made from the humanities curriculum.

* * *

The Orestian Trilogy of Aeschylus was presented by the University of California Theatre actors on June 1, 2, 8, and 9 in the Greek Theatre on the California campus at Berkeley. Probably because of its great length, the trilogy has rarely been acted in its entirety, though its separate parts have often been produced. Director F. O. Harris edited the trilogy so that total playing time in this production did not take longer than an average play. Musical scores for the orchestra and background music for the choruses was composed by Leonard Ratner of the university music department.

* * *

The Theatre Associates at the Richmond Professional Institute, College of William and Mary, last February presented *The Late Christopher Bean* by Sidney Howard under the direction of Raymond Hodges. The March production of the Associates was *Ladies in Retirement* by Reginald Denham and Edward Percy, directed by Gertrude Reinbold.

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The spring production at Ohio State University was Shaw's *Arms and the Man*. Mrs. Margaret Blickle directed.

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Ohio Wesleyan University included in its drama program for the last season: Rose Franken's *Claudia*, Coward's *Blithe Spirit*, Shakespeare's *A Midsummer's Night Dream*, and Masefield's *Tragedy of Man*.

* * *

The William and Mary Theatre presented *Ladies in Retirement* by Denham and Percy last March, and Maugham's *Too Many Husbands* in May. Althea Hunt directed both plays.

* * *

The drama division of the Department of Speech of the College of Wooster produced *Blithe Spirit*, *Romeo and Juliet*, *Mrs. Moonlight*, and two original plays during the past year. Alexander Kirkland, star of stage and screen, was a guest star in the production of *Mrs. Moonlight*.

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Baylor University last year presented *Pygmalion* and *Charlie's Aunt*. The first was directed by Louise Hash and the last by Dorothy Wilbank.

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The Little Theatre of Hendrix College under the direction of Garrett L. Starmer produced *The Poor of New York*, *Night Must Fall*, *The Song of Bernadette*, *Mr. Pim Passes By*.

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David Lipscomb College, Nashville, Tennessee, recently presented *He Came Seeing* and *The Triumphant Bachelor*. Both were directed by Ora Crabtree.

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Brenau College last year produced *Children of the Moon* under the direction of Lois Gregg Secor, as well as *Aren't We All* and *Romeo and Juliet* directed by Mrs. Maude Fiske Le Fleur.

PROMOTIONS

Lee Travis has been appointed Head of the Department of Speech at the University of Southern California, Los Angeles.

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William C. Craig has been appointed head of the speech department at the College of Wooster, Ohio.

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Elden T. Smith, now on leave from Bowling Green Ohio State University for further graduate study, has been made head of the speech department at that university.

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George R. R. Pflaum, of Kansas State Teachers College, Emporia, has been promoted to head of the speech department at that college.

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Bert Emsley has been promoted to the rank of Associate Professor of speech at Ohio State University.

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DEATHS

Franklin L. Gilson of Kansas State Teachers College, Emporia, died last winter. At the time of his death he was head of the speech department in that institution.

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JOHN BERNARD EMPEROR

John Bernard Emperor (1904-1945) made significant contributions to scholarship in three fields of study: classics, English, and speech. Mastering each discipline for itself, he appreciated its close relation to the other two. His intimate knowledge of the world's great literature, gained from a rigorous and lifelong program of reading, was turned to constant use by his brilliant mind and ready wit.

His personality was rich and colorful, his scholarship extensive and deep. In his teaching he was stimulating and powerful. His poetry was felicitous and elevated, his plays compelling and realistic, his speaking challenging and forceful. As an administrator, he was competent and sympathetic.

A year before he received the degree of Bachelor of Arts at Cornell University in 1926, Emperor became an assistant in English and continued to serve the department until he received the degree of Master of Arts in 1927. Among the honors bestowed upon him were election to Phi Beta Kappa and Phi Kappa Phi. In 1927, he was appointed to an instructorship at the University of Missouri where he taught both English and speech. In 1929, he was appointed Assistant Professor of English at the University of Tennessee where he taught ancient and modern literature, creative writing, and public speaking. He was awarded the degree of Doctor of Philosophy at Cornell in 1932. In 1936, he was made an associate professor, and in 1939, he was made a professor at the University of Tennessee. He died at Knoxville, Tennessee, September 17, 1945.

Both at the University of Tennessee and throughout the state, Emperor was instrumental in raising the standards of instruction in speech. He exerted helpful leadership in the state speech association, serving in many capacities including the presidency. He took an active part in the southern and national associations. He was keenly interested in all phases of speech, but particularly in linguistics, interpretation, dramatics, and forensics.

A selection from his works illustrates his versatility. Among his interesting dramas is a mediaeval one-act play written while he was a student at Cornell. His contributions to the QUARTERLY JOURNAL OF SPEECH enforce the importance of a knowledge of the classics in the scholarly study of speech. One of his distinguished compositions is a *Sesqui-Centennial Ode* written in 1944, honoring the founding and growth of the University of Tennessee.

John Emperor's untimely end is a profound loss to our profession. Speaking of his service to the University of Tennessee, his colleagues wrote: "He gave freely of his rich life to students and fellow teachers. . . . A student of all great literatures, he loved beauty and justice and all high excellence. In his own daily life and work, he steadfastly sought these virtues —and achieved them. . . . Within a body not strong enough to carry out the demands of his impetuous spirit, within a mind where thoughts rushed for expression, within a heart eager to perform the simple, kindly human acts of daily service, the real man strove to serve his Maker and present his true account. He had a love of witty repartee, good conversation, philosophical discussion, and sound argument. Students and colleagues always found him a delightful companion. . . . We who pay tribute to his memory can pronounce no finer eulogy than in Emperor's own poetic words:

> All that endures is built in trust and love.
> And draws its noblest guiding from above."

WILBUR GILMAN,
Queens College

ANTHONY FAULKNER BLANKS

Anthony Faulkner Blanks, Associate Professor of Public Speaking in the University of Califor-

nia, Berkeley, died suddenly December 19, 1945, at the age of 61.

Dr. Blanks was born in Caldwell Parish, Louisiana, May 19, 1884. After his early education in Louisiana, he attended Vanderbilt University, Nashville, Tenn., where he received his A. B. degree in 1905, and his A. M. in Political Science in 1906. In 1912 he received a further A. M. degree in Psychology and Public Speaking at Ohio Wesleyan University. In 1928 he was awarded the Ph. D. degree in English Literature by Stanford University, California.

After receiving his master's degree at Ohio Wesleyan University, Dr. Blanks taught public speaking for a short term at Otterbein College, Ohio, and then went to Colgate University. From Colgate, he went to Japan as head of the English Literature Department at Aoyama Gakuin, Tokyo. Upon returning to the United States, he became Professor of Public Speaking at the University of Southern California. In 1926 he went to the University of California at Berkeley, where he taught for 19 years until his death.

In 1929 he published *Essay Backgrounds for Writing and Speaking*, a widely used textbook.

Dr. Blanks was a member of the Sigma Alpha Epsilon fraternity and the Phi Beta Kappa honor society, was a thirty-second degree Mason, and was a loyal member of the western and national associations of teachers of speech.

For many years Dr. Blanks was much sought after as a speaker on literary topics and as a reader of plays and literary masterpieces, both classic and current.

One of the few surviving students of Robert Irving Fulton, Dr. Blanks was a skillful and inspiring teacher. He was always interested in helping his students realize their highest capabilities and spent many hours outside of his assigned duties in individual work with them. For many students, furthermore, he was the confidant and counselor in their adjustments to life in general, and it was rarely that his mail for the month did not bring one or more letters from former students expressing gratitude and appreciation for help and friendship.

He is survived by his widow, Dorothy Welch Blanks; an only son, Lt. Herbert B. Blanks, recently returned from overseas duty with the United States Army in Korea; and two brothers, Robert B. Blanks, of Louisiana, and Major B. Blanks, United States Army, retired, of Berkeley.

Dwight Watkins,
University of California
(Berkeley)

AMONG THE CONTRIBUTORS

MILDRED FREBURG BERRY: *A Liberal Education for the Teacher of Speech* (A. B., A. M., Iowa; Ph. D., Wisconsin) presents this article as a sequel to her paper, "The Modern Teacher of Speech is Obsolete," which appeared in the April number of the QUARTERLY JOURNAL. Mrs. Berry is Professor of Speech and Chairman of the Department of English at Rockford College.

ALBERT E. WHITEHEAD: *The Oratory of William Edgar Borah* (A. B., Colorado; Ph. D., Wisconsin) is Assistant Professor of Speech and Director of Debate at the University of Idaho. This is Mr. Whitehead's first contribution to the QUARTERLY JOURNAL.

RICHARD W. ARMOUR: *Addenda to "Coleridge the Talker"* (A. B., Pomona; A. M., Ph. D., Harvard) is Professor of English at Scripps College. He has published a number of books and has contributed articles to many magazines, among them the *New Yorker*, the *Nation*, and the *Saturday Review of Literature*. During the late war, he was a member of the General Staff of the War Department. His scholarly attainments have not inhibited Mr. Armour's interest in light verse. He is now preparing a book on the writing of light verse and is about to publish his own verses on golf, entitled *Golf Bawls*. RAYMOND F. HOWES (A. B., Cornell; A. M., Pittsburgh) is returning to Cornell University in an administrative post after three years in service as Officer in Charge of the College Training Section of the Bureau of Naval Personnel, in which capacity he helped to administer the Navy-V12 program. He has been a teacher of speech at the University of Pittsburgh and at Washington University (St. Louis), and has published widely in many journals and magazines.

J. JEFFERY AUER: *Discussion Programs in the Armed Forces* (A. B., Wabash; A. M., Wisconsin) has returned to Oberlin College where he is Head of the Department of Public Speaking. During the war, he was with the Orientation Unit, Educational Services Section of the Bureau of Naval Personnel at Washington. His articles have appeared in the JOURNAL and in *The Gavel*. He published *Essentials of Parliamentary Procedure* (1942), and in collaboration with H. L. Ewbank, *Discussion and Debate* (1941).

CHARLES W. LOMAS: *Public Discussion in Japan* (A. B., Carroll College; A. M., Ph. D., Northwestern) is Assistant Professor of Speech at the University of Michigan. A former teacher of speech at the University of Pittsburgh and at Stanford University, Mr. Lomas was during the war Chief of the Propaganda Analysis Section of OWI at San Francisco.

HALBERT E. GULLY: *Conference Discussion at Shrivenham* (B. Ed., Southern Illinois; A. M., Iowa) is at present an instructor in Communication Skills at the State University of Iowa. His article was written while he was still at Shrivenham American University where he was Chairman of the Department of Speech.

EARL W. BLANK: *Integrating Dramatic Activities at Berea College* (Ph. B., Chicago; A. M., Carnegie Institute of Technology; Litt. D., Maclean) holds the position of Professor of English in Charge of Dramatics at Berea College. He has taught speech at Iowa Wesleyan College and at West Virginia University; he has also been a guest director of plays at Louisiana State University and at the University of Denver. In 1945 he edited the volume, *How They Were Staged*. Mr. Blank is now on the editorial board of *Dramatics Magazine*.

LISA RAUSCHENBUSCH: *Julius Bab's First Critique of the Theatre—II* (A. B., A. M., Cornell) formerly Assistant Professor of Speech and Drama at Sweet Briar College, is now engaged in advanced study at Cornell on the theories of theatre art in Europe between 1900 and 1914. The third and concluding article on Julius Bab will appear in the February number.

VIRGINIA LEE COMER: *Children's Theatre* (A. B., Mills; M. F. A., Yale) holds the post of Consultant on Community Arts with the Association of Junior Leagues of America. To bear on her article, Miss Comer brings her experience as a former head of the drama department at Maryville College and her association with a number of summer theatres. As Chairman of the Children's Theatre section of the A. E. T. A., she was responsible for the Children's Theatre Conference, held at the University of Washington last August.

HAROLD WEISS: *Implementing the Radio Course* (A. B., A. M., Colorado State College of Education) is Assistant Professor of Dramatic Arts and Speech, the Mary Washington College

of the University of Virginia. Much interested in educational radio, he is a member of the State Committee for FM in Virginia. Mr. Weiss is concluding his advanced study on characteristics of American speech at the University of Wisconsin.

ALICE MENDENHALL WELSH: *Linguistic Problems of Deafened Veterans* (A. B., Ball State; A. M., Louisiana State) is Senior Speech Clinician at the University of Minnesota and Veterans' Hospital. She is working primarily with aphasics and the hard-of-hearing.

RUTH MILLBURN CLARK: *Group Application of the Thematic Apperception Test* (A. B., A. M., Utah; Ph. D., Southern California) is Assistant Professor of Speech and Psychology and Assistant Director of the Hill-Young Speech Clinic for Children at the University of Denver. The results of some of her work on the thematic apperception test has been reported in Genetic Psychology Monographs (1944). Mrs. Clark writes that she is working on a sound motion picture of the moto-kinesthetic method of speech correction, and that the film will be made available for instructional purposes to educational institutions.

FRANCES WELBORN FESLER: *Survey on Speech Defective Children* (A. B., Indiana State Teachers College) writes that her present occupation is that of housewife and mother. She was formerly a research assistant in speech pathology at the Mooseheart Laboratory for Child Research.

CORNELIUS C. CUNNINNGHAM: *Rhythm of Robinson Jeffers' Poetry* (A. B., Beloit; A.M., Northwestern; Ph. D., Iowa) is Professor of Literary Interpretation at Northwestern University. A contributor to the JOURNAL, to the *Emerson Quarterly*, and to various state journals of speech, Mr. Cunningham is perhaps best known for his book, *Literature as a Fine Art* (1941). He is now at work on a book dealing with the fundamentals of oral reading.

MARION PARSONS ROBINSON: *Diary of a Problem Child* (A. B., Oberlin, A. M., Denver, Ph. D., Wisconsin) is an instructor in the Department of Speech at the University of Maryland. She is the author of a number of magazine articles and in collaboration with Roletta Thurston has prepared three anthologies of poetry designed for choral speaking.

JOHN C. SNIDECOR: *Selection and Training of Battle Telephone Talkers* (A. B., California; A. M., Ph. D., Iowa) is Associate Professor of Speech and Head of the Division of Speech, University of California, Santa Barbara College. Until recently Mr. Snidecor was Officer in Charge of the Curriculum Section, Naval Training, Bureau of Naval Personnel. LOUIS A. MALLORY (A.B., A.M., Ph.D., Wisconsin) has concluded his research work in naval communications and has resumed his position as Assistant Professor of Speech, Brooklyn College. He has written for the QUARTERLY JOURNAL and for *The Foundations of Speech* (ed., J. M. O'Neill) and for the *History and Criticism of American Public Address*.

GLADYS L. BORCHERS: *An Experiment in High-School Speech Teaching* (A.B., A.M., Ph. D., Wisconsin) is Associate Professor of Speech at the University of Wisconsin and Head of the Department of Speech and Director of Teacher Training in Speech in the University of Wisconsin High School. Her interest in teacher training is reflected in numerous articles in a half dozen educational journals and in her contributions to the *English Activities Series* (1938-40). In 1938 she published *Living Speech*, a text book for junior high schools. She is also co-author of *The New Better Speech* (with C. H. Woolbert and A. T. Weaver) and of *Speech* (with A. T. Weaver).

KARL F. ROBINSON: *Suggested Units in Discussion and Debate* (B.S., Illinois; A.M., Michigan; Ph.D., Northwestern) is Chairman of the Department of Speech Education in the School of Speech, Northwestern University. His articles have appeared in the QUARTERLY JOURNAL and in the *Bulletin of the Association of Secondary School Principals*. As Chairman of the Secondary School Committee of the SPEECH ASSOCIATION OF AMERICA and as Director of the National High School Institute at Northwestern, he has been dealing with materials and procedures which are reflected in the present article. JOHN W. KELTNER (B.Ed., *Illinois State Normal*; A. M., Northwestern) is instructing in speech at Iowa State Teachers College where he is helping to develop an experimental program which is designed to make use of group discussion techniques in the fundamentals course.